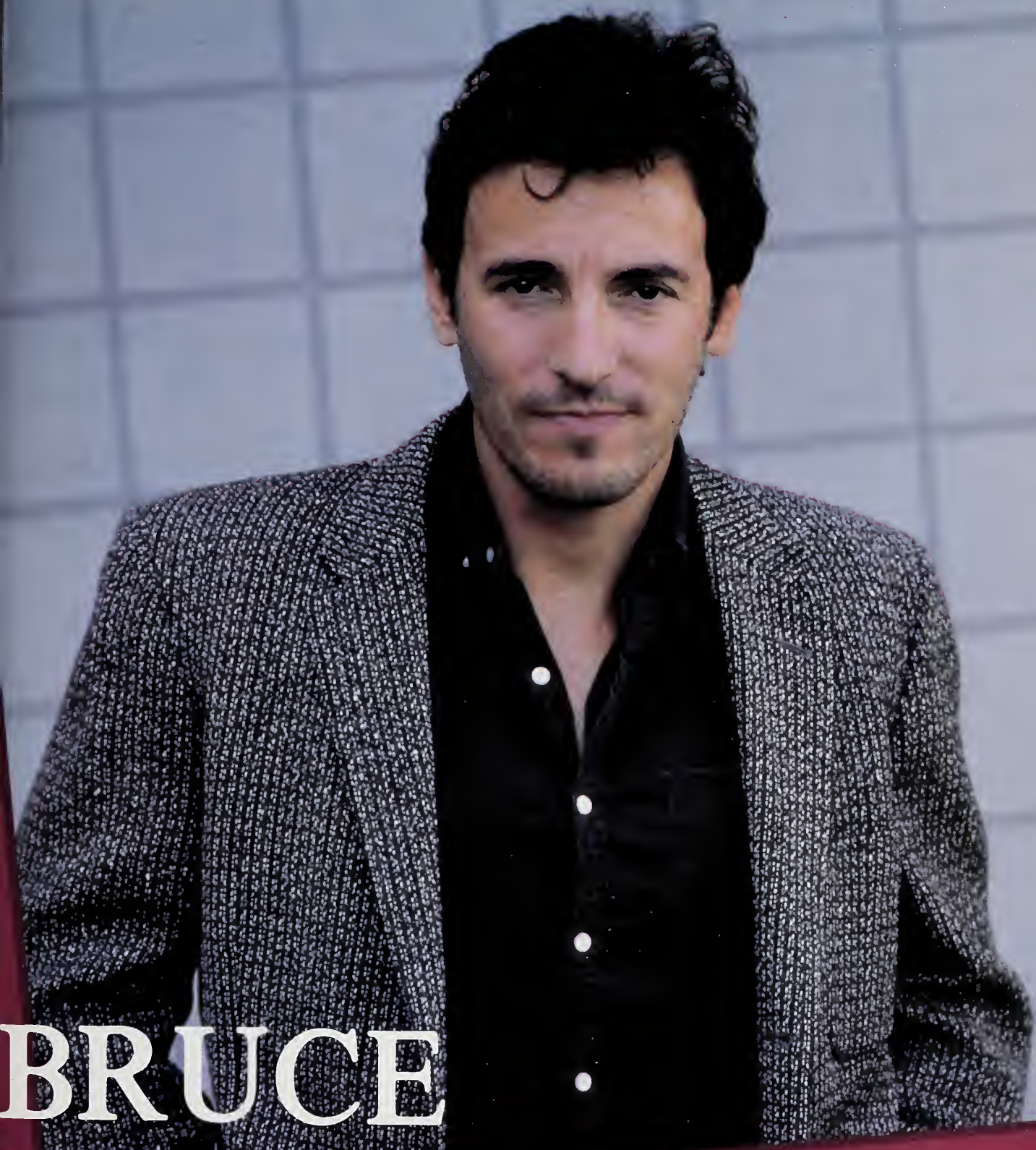


CASH BOX™

DECEMBER 27, 1986

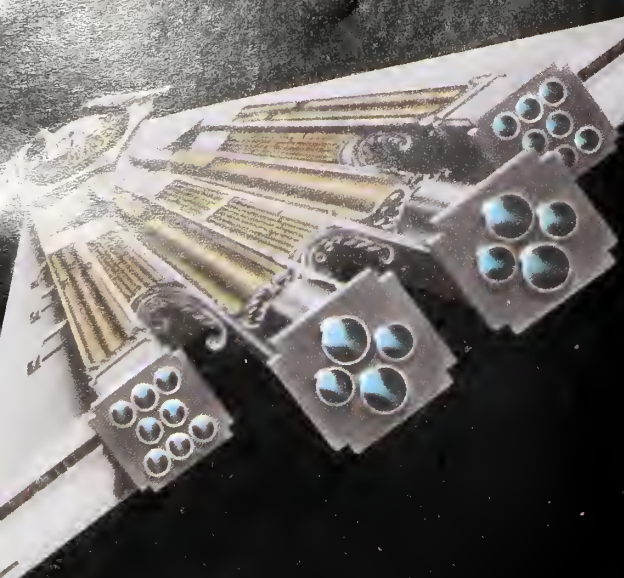
NEWSPAPER \$3.50



BRUCE SPRINGSTEEN

28

791 19359 8



Seasons Greetings
from
BOSTON



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Happy Holidays from Cashbox Radio Report! Our staff would like to thank all of our industry sources for their 1986 support. We are now gearing up for an even better 1987, as The Radio Report returns with the most in-depth research available anywhere. Wishing you all the best for the New Year . . .

Cashbox Radio Report

TOP POP DEBUTS

SINGLES

78 WITHOUT YOUR LOVE—Toto—Columbia

ALBUMS

76 UNDER THE BLUE MOON—New Edition—MCA

POP SINGLE

#1 EVERYBODY HAVE FUN TONIGHT

Wang Chung
Geffen

B/C SINGLE

#1 GIRLFRIEND
Bobby Brown
MCA

COUNTRY SINGLE

#1 CRY TO MYSELF
The Judds
RCA/Curb

JAZZ

#1 TUTU
Miles Davis
Warner Bros.

COMPACT DISC

#1 BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85
Columbia

POP ALBUM

#1 BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85

Columbia

B/C ALBUM

#1 JUST LIKE THE FIRST TIME
Freddie Jackson
Capitol

COUNTRY ALBUM

#1 STORMS OF LIFE
Randy Travis
Warner Bros.

MUSIC VIDEO

#1 TO BE A LOVER
Billy Idol
Chrysalis

12" SINGLE

#1 SHAKE YOU DOWN
Gregory Abbott
Columbia

WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.



20th

REASONS

CONGRATULATIONS
TO ALL OUR CASHBOX 1986 AWARD-WINNERS

WHY THE LAST

12

MONTHS

HAVE BEEN

1

GREAT A&M YEAR

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JANET JACKSON

- #1. B/C ALBUM: CONTROL
- #1. B/C SINGLE: NASTY
- #1. MUSIC VIDEO: WHEN I THINK OF YOU
- #1. B/C FEMALE ARTIST: POP SINGLES
- #1. FEMALE ARTIST: B/C ALBUMS
- #1. FEMALE ARTIST: B/C SINGLES
- #1. FEMALE VOCALIST: MUSIC VIDEO
- #1. FEMALE VOCALIST: 12-INCH SINGLES
- #2. POP ALBUM: CONTROL
- #2. FEMALE ARTIST: POP ALBUMS
- #2. FEMALE ARTIST: POP SINGLES
- #2. B/C FEMALE ARTIST: POP ALBUMS
- #3. 12-INCH SINGLE: NASTY
- #6. B/C SINGLE: WHAT HAVE YOU DONE FOR ME LATELY

STING

- #1. NEW MALE ARTIST: POP ALBUMS

SIMPLE MINDS

- #1. TOP GROUP: MUSIC VIDEO

BRYAN ADAMS & TINA TURNER

- #1. TOP DUO: MUSIC VIDEO

HUMAN LEAGUE

- #2. MIXED GROUP: POP SINGLES
- #7. TOP POP SINGLE: HUMAN

FALCO

- #2. MALE VOCALIST: 12-INCH SINGLES

PRETTY IN PINK

- #3. SOUNDTRACK: POP ALBUMS

JEFFREY OSBORNE

- #5. MALE ARTIST: B/C ALBUMS

ATLANTIC STARR

- #1. B/C GROUP: POP SINGLES
- #1. MIXED GROUP: B/C ALBUMS
- #2. GROUP: B/C ALBUMS
- #3. R&B GROUP: POP ALBUMS
- #3. MIXED GROUP: POP ALBUMS
- #4. GROUP: B/C SINGLES
- #7. B/C ALBUM: AS THE BAND TURNS

Japan Rejects Record Industry Plea For Home Taping Curbs

By Stephen Padgett

LOS ANGELES—Record company executives from America and Europe meeting with representatives of the Japanese consumer electronics industry could not come to an agreement on the controversial issue of an anti-home taping "chip" last week in Vancouver, British Columbia.

The Electronic Industry Association of Japan rejected pleas from representatives of the recording industry to install a lockout device in new digital audio tape (DAT) machines that would prevent consumers from taping commercially recorded music. The DAT machines, which will hit the consumer market place as early as the first quarter of 1987, pose a serious threat to the viability of pre-recorded music, according to members of the recording industry. DAT can reproduce master-quality sound matching that of the compact disc. DAT cassettes are about half the size of conventional audio cassettes. "The meeting failed to reconcile sharp differences on whether to shield copyrighted sound recordings from master-quality home taping facilitated by DAT," according to a statement issued by the Recording Industry Association of America (RIAA).

The record industry hoped that the Japanese would cooperate in supporting legislation to be brought before Congress that would require manufacturers of DAT to in-

stall the copyright protection chip to prevent home recording.

In a statement released Thursday, December 11, Shoichi Saba, chairman of Toshiba and chairman of the EIAJ said, "The electronics industry is moving toward an era of all-digital products. To cripple or delay one of the key elements of this era simply would mean less growth, less progress and a poorer environment for consumers and the industries that serve them."

The RIAA already insists that home taping siphons \$1.5 billion in revenues from the record industry annually. The advent of the sonically perfect digital taping process makes home taping now a real threat to record manufacturers.

Shoichi rejected this reasoning by record company representatives, stating, "We believe the digital audio recorder, like every other consumer electronics product, will be used wisely and responsibly by consumers to the benefit of the hardware and recording industries alike." It is the electronics industry opinion that the most aggressive home tapers are also the largest consumers of pre-recorded music.

The record industry was represented in the one-day meeting by executives from WEA International, Capitol Industries-EMI,

Smith Appointed Vice-Chairman, Chief Executive, Capitol-EMI, Berman Appointed President

LOS ANGELES—Capitol Industries-EMI, Inc. has formally announced the appointment of Joe Smith to the post of vice chairman and chief executive, and David Berman to president, effective February 1, 1987. Smith reports to Capitol-EMI chairman of the board, Bhaskar Menon, while Berman reports to Smith. Both will be based in Los Angeles.



Smith

Smith is a Yale graduate, and former chairman of Elektra/Asylum/Nonesuch Records and president of Warner Bros./Reprise Records. With his acceptance of the Capitol-EMI offer, Smith resigned his position as the first paid president of NARAS, just six weeks after his election.

Executives other than Berman reporting to Smith will be Manhattan Records president Bruce Lundvall, EMI America Records president Jim Mazza, Capitol Records president Don Zimmerman, Angel Records president Brown Meggs, and vice president and

staff assistant Hal Posner.

Berman is a graduate of Harvard Law School, and a former partner in the law firm of Mitchell, Silberberg & Knupp. He has been with Warner Bros. Records since 1976, most recently as senior vice president, business affairs.

Executives reporting to Berman will be Bob Brown, vice president, human resources and administration; Ralph Cousino, vice president, technology development and manufacturing, magnetic products; Charles Fitzgerald, vice president, finance; Ed Khoury, president, magnetic products; Richard Lyttelton, president, Capitol/Canada; Bob O'Neill, vice president and general counsel, Lee Simpson, vice president, manufacturing and operations, recorded music products; Dennis White, executive vice president, group record services; and Fred Willms, president, music publishing.



Berman



THE GIFT THAT KEEPS ON ROCKING—Warner Bros. recording act Van Halen, recently honored with triple platinum R.I.A.A. certifications for their LP, "5150." In rear band presented Warner Bros. Records chairman of the board Mo Ostin and president Waronker with copies of Live Without A Net, Van Halen's 90-minute concert video, shot during the "5150" tour this year. Pictured (l-r) are: Alex Van Halen, Sammy Hagar, Waronker, Van Halen, Ostin and Michael Anthony.

The Year In Review '86: Of Legal Problems And Boxed Sets And Benefits Galore

By Lee Jeske

NEW YORK—For the music industry, 1986 may be remembered as the year of the courts and Congress: as lawsuits and allegations of various wrongdoings were released almost as quickly as compact discs. It will certainly be remembered as the year the CD took hold—really took hold—and the year of the Bruce box. Executives were on the move at a brisk pace in '86, and companies came and went with unusual alacrity—there were a whole lot of shake-ups going on. And the music industry continued its giving ways: with new benefits raising money and consciousness' and old benefits reaping in some additional green.

On the legal side of things, NBC Television opened a seamy can of worms early in the year with a report linking various independent promoters to organized crime. Labels panicked, dropping their indies; indies panicked, scuffling to pay their bills. Mafia connections were also mentioned as Roulette Records president Morris Levy was arrested, along with Roulette controller Howard Fisher, and charged with extortion and racketeering. Probes of possible payola and strong-arm tactics in the music business were said to be well under way in New York, Los Angeles, Newark, Cleveland, Miami, and Philadelphia.

"Sue You, Sue Me," may resound as an '86 theme. Solar brought a breach of contract suit against Elektra/Asylum and Warner Comm.; Sugar Hill named MCA in a \$240 million suit claiming "concerted participation in fraudulent, illegal, and corrupt activities" regarding the sale of the Checker/Chess/Cadet catalogue; MCA filed a \$10 million suit against Scorpio Records; the RIAA filed a suit to try to get Tower Records to refrain from bringing in parallel imports (that was later settled) and then saw to it that bigwig record pirate Anthony Dharmawan was duly convicted and sentenced (two year suspended sentence and a \$100,000 fine). And the Dead Kennedys were charged in L.A. with distributing harmful matter to minors, thanks to a questionable poster contained with their "Frankenchrist" LP.

Congress had music in its ears this year—in fact, the RIAA announced it was

moving to D.C. next year to get close action. Home taping—and, in part, the dreaded approach of Digital Tape recorders—had the record labels in arms. To that end, a Senate Judiciary Subcommittee approved home taping legislation in the spring and held a hearing in summer on recording equipment. In the fall, a bill was introduced in the Senate to that DAT recorders include "copy encoders." Earlier this month, the companies and the RIAA headed to Capitol to meet with representatives of Japanese manufacturers, who, in effect, told them to jump in the lake. But the RIAA was the only music industry watchdog in Washington this year, as BMI and ASCAP pursued their uphill battle to protect blanket licensing deals with broadcasters. The fight was joined in front of the Judiciary Committee in the spring. To everyone's surprise, the PMRC was through most of '86, but, just before Christmas, they reared their heads once naming 15 '85 albums that they felt deserved warning stickers.

On the companies-on-the-go side, EMI bought up all of RCA Records' G.E., a move that was finally signed, sealed, and delivered just last week. Not coincidentally, RCA offered its employees "voluntary lay-offs" in the fall as part of an effort to trim its staff; an effort that, apparently, met with some success. Also rolling along were

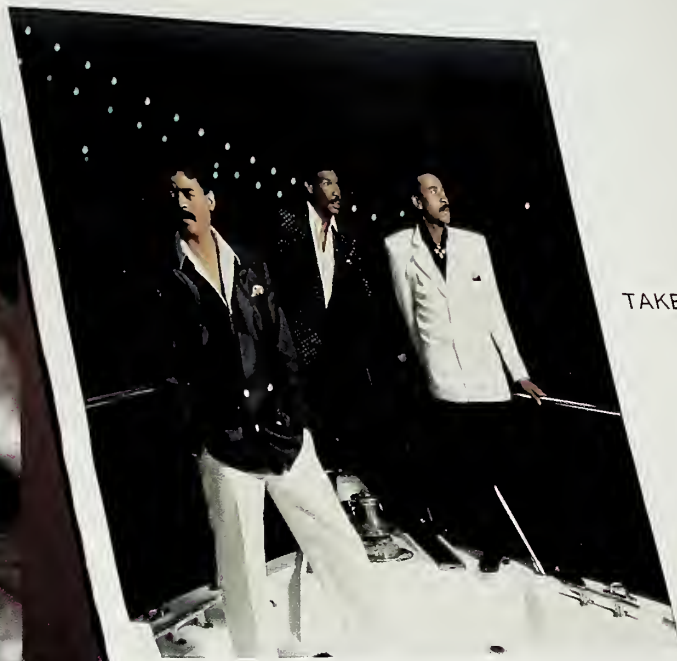
(continued on p. 10)

A Note To Our Readers

Cash Box will not publish Christmas and New Year issues. Our offices will be closed two weeks of December 22 and 23. The Cash Box Radio Report will not appear in this issue. Look for Cash Box and the Cash Box Radio Report in the new year in the second week of January. Happy Holidays!

Ladies & Gentlemen.....

RAY, GOODMAN & BROWN



TAKE IT TO THE LIMIT



ST-17235

Ray, Goodman & Brown
Take It To The Limit

captures the first single "Take It To The Limit"
produced by Rahni Song for Orpheus Productions
Executive Producer Beau Huggins
management: Hush Productions



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The 1986 Retail Year In Review: Small Gains, Healthy Climate

By Brian Kassin

LOS ANGELES—With the explosion in growth and better availability of the compact disc format as well as bumper crop of hit product—especially the phenomenal five-record boxed set, "Bruce Springsteen & The E Street Band Live/1975-85," 1986 was probably a stronger year for most retailers compared to 1985.

The retail community is reporting a steady decline in their total vinyl sales, although not as precipitous as it was during the beginning of the year. While most retailers have experienced some drop, most agree that the vinyl disc still merits sales which are strong enough for the configuration to survive. Lou Fogelman, president of Show Industries which owns the 42-store Music Plus Stores chain, recently said at a NARAS luncheon, "In the past LP's accounted for 25 percent of our business. Today, it's around 14 percent and I think it will probably level off at 10 percent by next year."

Many retailers are concerned that the manufacturers may cut the black vinyl disc out completely as they did with the 8-track cassette. Indeed Motown Records has cut out its mid-line catalog in the format. Tower Records special projects director, Mike Koontz said "We were not very pleased about that at all. That is an oldies line that has always sold very well for us. It irritated a lot of customers too."

"There's an awful lot of press out there,"

said Evan Lasky, president of the 85-store Danjay Music & Video stores located in the Western half of the U.S. "Those things can feed on themselves." Lasky said certain record companies which he preferred not to mention were asking "scary" questions they had never asked before. He also expressed some concern about possible changes in return policies for vinyl.

Manufacturers, however, assured retailers they would not abandon black vinyl, as they had for the 8-track format, at the sixth annual meeting of the National Association of Recording Merchandisers Retailer's Advisory Committee with the Manufacturer's Advisory Committee in Coronado, California, this past September 16-18. The general consensus was that a natural, consumer led decline would dictate the format's future.

Tower Records' Stan Goman said their 94-store chain, which does a rather high volume in catalog black vinyl, has not experienced a significant dip in LP sales except in the classical category. "LPs are hanging in there. It's really running about 30-30-30 percent for all the configurations with 10 percent singles and blank tape. If anything cassette is getting soft." Generally for every percentage loss in LP sales, most retailer's reported a proportionate gain for the CD configuration and/or cassettes.

Retailers generally agree that CD supplies were "better" this year, yet because

(continued on page 35)

1986 Was A Stormy Year In Video

By Gregory Dobrin

LOS ANGELES—1986 was the year in which the home video industry further reassessed its share of the home entertainment dollar, and music video clips received their first bad ratings as programming. It was a year of belt tightenings resulting in corporate cutbacks, increased competition for high-end titles and less music video emphasis from record companies.

1986 saw continued dominance of MTV in the cable music video market. As has become the norm in recent years, the channel was continually in the news. Where 1985 saw several competitors to the throne, in 1986, no one challenged the MTV music video programming empire - no one except the ratings services.

Early in the year, A.C. Neilson noted a significant drop in the MTV national ratings. It was the first time since the channel's debut at the dawn of the decade that its ratings didn't grow, and the findings became a matter of dispute for the 24-hour music channel, who claimed unrealistic demographic representation as a cause for the low numbers.

In August of 1986, the channel announced plans to implement a new viewership monitoring service, the AGB National Television Monitoring Service's "Peoplemeter," beginning in September of 1987.

Word of a ratings lag for MTV, whatever its validity, seemed to represent a general sense of negativity concerning music video in much of the record industry. Top label executives, including CBS' Al Teller, questioned the role of music video in selling es-

tablished acts. Though denied by insiders, rumors of video cutback labels ran rampant. For the first time since its inception as a major promotional medium, music video clips began to look less like the artistic commodity of the past and more like the expensive promotional item many had always thought they were, and a discretionary one at that. The overexposure and "video burn-out" discussed. Costs soared. For many in the record industry, the music video boom seemed to be nearing its end.

Meanwhile, the MTV Video Awards made a splashy showing in November, with a full-scale show in New York, Los Angeles and hook-ups from other cities. Warner Bros.' A-Ha were big winners, walking off with seven awards presented.

In August it was learned that MCA Records Inc. president Robert Pittman would leave MTV in 1987 to pursue other entertainment ventures, including a record label, with MCA and MTV parent company International. In December, another key MTV figure, senior vice president of music programming Les Garland, announced he would also be leaving MTV to join Pittman in his new venture.

The effectiveness of video exposure in boosting sales of music configurations remained a key issue of ongoing debate in 1986, and the music industry continued to

(continued on page 35)

'86 In Review (continued from page 6)

ert Pittman and MCA, who firmed a pact to bring a new entertainment and communications company, including a record label, into being in the near future. The Welk Group purchased Vanguard Records; CBS Songs was sold to Stephen Swid, Charles Koppelman, and Martin Bandier; Philips and PolyGram formed American Interactive Media, an interactive CD company; United Artists reformed with Jerry Greenburg as president, and Musicland bought up 34 Licorice Pizza stores and 26 Record Bar stores from Record Bar. MCA launched a classical and theatrical division, under the stewardship of Thomas Z. Shepard; Atlantic and RCA formed jazz divisions, run by John Snyder and Steve Backer respectively; RCA signed a licensing deal with Jive; ECM split from Warner Bros. and signed on with PolyGram; PolyGram announced the reactivation of

the Verve imprint for new recordings; JVC took over sponsorship of the Kool/N.Y. Jazz Festival; and Geffen and WEA signed an international distribution agreement.

You say you want to read about executives on the move? Well, Morton Gould replaced Hal Davis as president of ASCAP around the same time Frances Preston replaced Ed Cramer as president of BMI; Bob Buziak was named president of RCA Records/U.S.; MCA Records tagged Myron Roth as its new president; Lou Maglia became president of Island Records; Joe Smith was named president of NARAS; and Jay Berman was tagged as the new RIAA president, a job he'll assume early next year. EMI began a massive management restructuring, something which was still going on at the end of '86.

The year in records belonged, of course,

to Bruuuuuuuuce. Despite successful follow-up LPs (to more successful prior LPs) from Cyndi Lauper, Prince, Lionel Richie, Madonna, Tina Turner, Huey Lewis and the News, and others, the blockbusters waited till late in the year. First came Boston's "Third Stage" and Bon Jovi's "Slippery When Wet," blockbusters of modest means next to Bruce Springsteen's awe-inspiring boxed set, which sold like the proverbial hotcakes in whatever format Columbia could get it out in. Columbia Records, spurred by Mr. S., claimed its November sales represented the highest one-month dollar sales tally in the industry's history, and nobody disputed the claim for an instant. In other artist news, the Bee Gees decided to reunite, signing a deal with Warner Bros., Wham! decided to call it quits, and Michael Jackson reemerged, in

the recording studio (results due next month) and as the 3-D *Captain EO*. Roadshows in '86 included the Dylanesque "True Confessions" tour and the reformed John Fogerty, in his "Rockin' All Over the World" go-round. Europe was a little warmer than usual this summer, as a number of American acts stayed home for fear of terrorist attacks.

The benefits, begun a couple of years ago in England, kept up at a steady pace. "That's What Friends Are For," featuring Dionne Warwick, Elton John, Stevie Nicks, and Stevie Wonder for AIDS research, hit number one on the charts. "Hands Across America" linked philanthropists big and small in its Memorial Day end extravaganza; the Amnesty International "Conspiracy of Hope" tour marched

(continued on page 35)



DEEP IN THE HEART OF NEW YORK CITY—Atlantic recording artist Bob Geldof recently spent a week in New York City fielding an extensive series of major media interviews. The visit coincided with the release of his Atlantic debut solo album, "Deep In The Heart Of Nowhere," which topped the single charts in "The World Calling." As part of his New York schedule, Geldof was the guest of honor at a TV special "Album Party" hosted by NBC Radio Entertainment at the network's Rockefeller Center studios. Shown in the studio are, from left: NBC Radio Entertainment director of programming Andy Denemark; Atlantic vice president of National Promotion Judy Libow; "Album Party" host Dan Neer of Torus Communications & WNEW-FM, Geldof, and Source reporter Lisa Carlin.

DAT Conference (continued from page 6)

CBS (International and Sony Group, Japan), Chrysalis, PolyGram International and Warner Pioneer. In addition, representatives from the RIAA were also present, including Stan Gortikov, president, and Jason Berman, president-elect. Shoichi headed a delegation that included representatives from Sony, Toshiba, Matsushita, Hitachi and JVC.

The record industry response came in a statement from Nesuhi Ertegun, president of the International Federation of Phonogram and Videogram Producers (IFPI), who said, "We had hoped for a positive, constructive response that would be sensitive to the rights and career needs of our artists, our songwriters and our companies. Instead, we found these concerns unheeded and the makers of DAT will ignore our

copyrights. In the long run consumers and music lovers will suffer."

The recording industry, without the hardware industry's support, will pursue passage of the Copy-Code chip legislation before the U.S. Congress and the European Economic Community. However, it is likely that this legislation will pass before the first DAT machines hit the market early 1987. Thus, the industry is seeing a 35 percent tariff in the United States on new machines until the issue is resolved.

The Copy-Code technology was developed by the CBS Technology Center. Recordings are encoded during mastering to inhibit unauthorized home copying of equipment containing the Copy-Code

hanks for a great year



VAN HALEN

Arista Announces Restructuring Of Pop Promotion Department

LOS ANGELES—Don Tenner, Arista Records' senior vice president of marketing and promotion, has announced the restructuring of the label's national pop promotion department. Heading up the overall pop promotion efforts under this new alignment is Rick Bisceglia, who has been named senior director of national singles promotion. Prior to this appointment Bisceglia was director of singles promotion.

The position of national singles director is being taken on by Jeff Backer who, in addition to being involved with radio at the major market level, will act as liaison between the field and the New York office. Backer was director, East Coast promotion.

Joan Lawrence has been named Arista's national director of adult contemporary pro-



Bisceglia

Bruce Schoen has been promoted to national director, Top 40 secondaries promotion, from his position of director, adult contemporary promotion. He will deal with top 40 stations at a secondary level as well as interact with the Arista field staff.

Named to the newly created position of National promotion coordinator is Maureen Guinana, who will assist the field in areas that relate to promotion and contacts with other Arista departments.

Making the announcements Tenner said, "I take real pride in the new national leadership of our promotion department, and feel that we now have in place a team with strength down the line. Rick started out four years ago in A/C promotion and has been a tremendous asset to Arista."



Backer

motion and trade relations. She will direct all of the label's efforts at A/C radio, and will continue to liaison to the trades on a day-to-day basis. Lawrence was previously the label's director of national secondaries promotion.

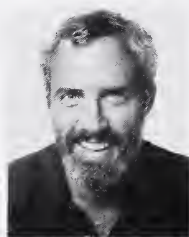


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EXECUTIVES ON THE MOVE



Hubbard



Vallot



Surdi



Bermingham

Hubbard Appointed—Eliot Hubbard has been appointed vice president, and public information, Epic/Portrait/Associated Labels, CBS Records Division, according to Ray Anderson, senior vice president, marketing, E/P/A. Hubbard has been director in the same capacity for the East Coast offices of E/P/A since 1978. He joined the publicity department in 1978. Before joining CBS, he served as a graduate of freshmen for the School of Visual Arts, was a founder of the Reno Sunset nightclub in New York and was head of public relations for Crawdaddy magazine. **Vallot Moves**—Mikki Vallot has been promoted to divisional vice president, alternative marketing and administration for Capitol Records Group Service Division. She was formerly director, administration for the same and will still report to Dick White, executive vice president, Capitol/EMI/Manhattan/Angel. She will be responsible for supervising the areas of music research, customer advertising, promotional compensation, subscription services, department records, general administration, and alternative college marketing. Since joining Capitol in 1978, Vallot has served in a variety of positions in the music and market research departments.

Surdi Appointed—Deborah Surdi has been appointed U.S. product manager, RCA Red Seal, according to newly appointed director of U.S. sales and marketing for the label, Peter Elliott. She joined RCA Records in 1978 in its business administration department and moved to RCA Red Seal in 1980 as assistant to the director of marketing.

Bermingham Promoted—John Bermingham has been promoted to senior vice president, sales and marketing, for Sony Magnetic Products Company. He joined Sony four years ago as vice president of sales and marketing. Prior to that he served as director of marketing for the Magnetic Products Division of Fuji Photo Film.

Bornstein Promoted, Zelin, Miny Named—Steve Bornstein has been named senior vice president of programming for Karl Lorimar Home Video, according to Stuart Karl, president. Prior to his new position, Bornstein served as vice president of feature acquisitions. He joins from Lion's Gate Studios where he was CEO, overseeing video and film production. He also served as an independent consultant to film and video companies and as a consultant in business planning strategy to Karl Lorimar. Jason Zelin has been named to vice president of acquisitions for the firm. Zelin comes from the Feldman-Meeker Company, which produced "Witness" and "The Hitcher," where he served as vice president of business affairs. Prior to that, he was with Vestron Video and Warner Bros. Television. Stephen Miny has been named director of publicity. Prior to joining, he was general manager for Richard Simmons.

Quartararo Appointed—Phil Quartararo has been appointed to vice president of national promotion for Virgin Records, U.S., according to managing director Jordan Harris and Jeff Ayeroff. Quartararo joins Virgin following his position at Arista Records, where he served as vice president, national singles promotion. Prior to that, he was vice president of national promotion at Island records.

Steele Promoted—George Steele has been promoted to vice president of marketing at Pacific Arts Video, according to Robert Fead, resident. Steele joined Pacific Arts in 1984 as director of marketing. He will develop ancillary marketing for Pacific Arts, and oversee distribution of *Overview*, the first magazine on video cassette covering the home entertainment category.

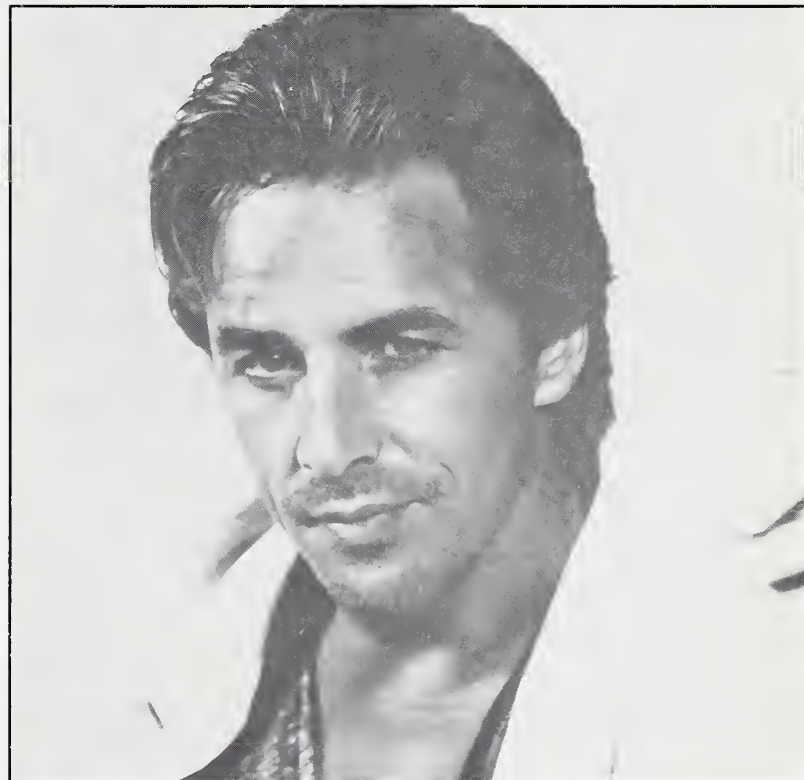
Porter Appointed, Publicity Realigned—Richard Porter has been appointed vice president of media for MGM, according to Gregory Morrison, president of worldwide marketing for MGM Pictures, Inc. A fifteen year veteran in the entertainment advertising field, he joins from Bozell, Jacobs, Kenyon & Eckhart, where he served as VP, management supervisor. He has been associated with such firms as Ogilvy & Mather, Universal Studios and Jack Wodell Associates, J. Walter Thompson and Wells, Rich, and Green. In a realignment of the MGM marketing division, publicity and promotion department, Dawn McElwaine has been named director of national publicity, Brett Dicker has been advanced to director of national promotion, and Claudia Gray has been promoted to director of broadcast production and publicity.

Vestron Video Promotions—David Ray has been promoted to telemarketing manager and Karen Keasler has been promoted to manager, sales administration. Other appointments include: Paul Jasko and Tim Brumm to telemarketing representatives, Su Corbin to sales administration coordinator, Scott Davidow to sales administrator, and Kimberly Kelly, Kimberly Walter and Michelle Noel to sales administrator.

Two Join Sparrow—Beth Driver has been appointed as international manager for the Sparrow Corporation. She will act as a liaison between the Sparrow Corporation and Sparrow's foreign distributors and suppliers in international marketing. Gena L. Buskirk has joined the publicity department as a publicist.



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RCA/Ariola Red Seal Int'l's Emerson Looks To Future

By Chrissy Iley

LONDON — After his first career in organizing prestigious British festivals, and a second with London Artistes managing James Galway, Michael Emerson has embarked on this third career. He has become president of RCA/Ariola Red Seal International with responsibility for all the company's product and marketing strategy.

While sipping mint tea in his London office, Emerson talked about his new position:

"It all happened quite spontaneously. The job became available when I was looking for a new direction. It's a three year contract, and I've had to withdraw from London Artistes — it would have been an invidious position. James Galway is contracted to RCA and I will remain his executive producer. His touring is set for the next three years anyway.

"I am looking for musicians with distinctive personalities so that they can be promoted on television and be instantly recognizable to the public. Too many people have been snobbish about classical music and have imagined the music may speak for itself.

"Julian Bream has been with the label for 27 years. He is not only a brilliant guitarist, he is a very appealing person. The business has changed so that it is a business of personalities. The classical business finally has to admit that, as with the pop business, it is the personality that counts.

"We are about to record the complete Beethoven symphonies, but I wouldn't do it with Joe Bloggs. I am doing it with Andre Previn because I think he is one of the most visible, reputable musicians there is.

"I think we can earn big numbers in the jazz market because that's been long neglected. We've also done a deal with Irish folk group the Chieftains. They have done an album with James Galway and a television program to accompany it called *In Ireland*. Television is such an important tool.

"I hope we'll get through to younger people. The children of the baby boom are now in their 30s and looking for a different kind of music. I think there's a huge market to tap. We can lead them into classical and into a wider appreciation of all kinds of music.

(continued on page 17)



MILLER TIME ON ROCKLINE—Capitol recording artist Steve Miller jokes with Capitol Global Satellite staffers after his appearance on *Rockline*. The show was devoted to Miller's album. Pictured (l-r) are: Ray Tusken, Capitol vice president of rock promotion; Bob Coburn, the host and KLOS radio personality; Cindy Tollin, *Rockline* producer; Miller; Mark Felsot, executive producer, *Rockline*; and David Cole, Capitol staff producer, a&r.

In Review (continued from page 8)

summer, with an LP later in the year; Aid II was held, raising more hopes money; there was Visual Aid and Fashion and Drive Aid. "The Concert That..." to fight drug abuse, never took in L.A. as scheduled, but Bill Graham had a pair of "Crack-Down" concerts in and Danny Goldberg formed Rock and Drugs, which got MTV to agree to airing anti-drug public service spots by the end. As to the elders of the cause, Bob Dylan got a knighthood, but no Nobel Prize; "We Are The World" project topped the million sales mark; and "Sun City" died its first monies.

The digital avalanche, of course, continued with shortages still a problem, but nothing less of a problem, as companies continued to open CD plants hither and yon. The death knell for black vinyl could not be sounded, as the RIAA announced that while CD shipments had increased 148.8% in the first half of the LP shipments plummeted 24.9%. Buttons bulging from its Bruce Bohemian, offered a buy-five-get-one-free CD program for the holiday season. And See-veiled the natural next step — the jukebox — over the summer. The RIAA announced that the number of new albums released in '85 represented an increase for the first time in six years. Awards and more awards were given —

honor piled up like autumn leaves. The Rock and Roll Hall of Fame got off to a rousing start, inducting 10 early rock greats in January and announcing next year's 15 inductions in October; they also made the decision to establish the Hall in Cleveland, Ohio. The Grammy Awards were kind to Phil Collins and "We Are The World;" Lionel Richie won the Oscar for Best Song ("Say You Say Me"); Willie Nelson and Bruce Springsteen gathered the most American Music Awards; Peter Gabriel walked off with most of the CMJ Awards; and A-Ha surprised no one by gathering several armfuls of the MTV Awards. Platinum and gold albums came hot and heavy — with Run-DMC's "Raising Hell" the first rap album to go platinum, Lionel Richie and Boston showing up as first-month multi-platinum winners, and the Rolling Stones copping a remarkable 28th gold certification for "Dirty Work." And the Mets won the World Series.

The usual spate of conventions — New Music Seminar, VSDA, CMJ, etc. — played host to record numbers of participants.

And the music world lost, among many others, Harold Arlen, Benny Goodman, Richard Manuel, Lee Dorsey, Teddy Wilson, Sonny Terry, and Rudy Vallee.

All in all, it seems as if 1986 was a good, if hectic, year for the music business. But, of course, this was all nothing. In the words of

Video Year In Review (continued from page 8)

Search for the best way to sell music video, while using it to promote records. The priced compilation and concert videos stand in force this year, but still can't make as large a sales dent as expected.

Home video stocks dropped in 1986, and overall health was felt when several of the majors announced cutbacks, and at least one company, Video Associates, dropped altogether. CBS/Fox Video announced a belt-tightening in late November that would result in the closing of its West Coast Video and Playhouse Video offices and laying off of several staffers. This followed an announcement in October from Columbia Pictures Home Video, a major player in music product, which said it would lay off its MusicVision staff at the end of the year and absorb its music video tasks within.

Despite these ominous moves, said to be due to increased competition for "quality" titles and corporate shifts of focus, video sales and sales remained strong for many retailers. The largest record/video store

chains we spoke to reported a pre-holiday rental to sales ratio of approximately 67 percent rentals and 32 percent sales in early December (percentages were expected to vary from 60/40 to 55/45 as holiday buying reached a fever pitch later in the month). L.A.-based Show Industries reported a December jump of roughly 40 percent over last year in videocassette sales. This gain was attributed to price drops and increased consumer awareness, driven by more aggressive marketing and advertising. Savvy marketing schemes abounded in 1986, such as Karl-Lorimar's "K-L TV" campaign, introduced in August at the annual VSDA Convention in Las Vegas.

The issue of home taping became even more heated this year when several cable channels, most notably Showtime, instituted segments geared toward the VCR. Showtime's "VCR Theatre" caused an uproar in the film and home video industries when it debuted on the channel in June, encouraging subscribers to program their VCRs to tape movies during a certain late-night period. (continued on page 32)

Start Spreading The News: Grammy's To N.Y.C. In '88

By Lee Jeske

NEW YORK — The 30th Anniversary Grammy Awards broadcast in February of 1988 will be beamed from New York City's Radio City Music Hall, it was announced by New York Mayor Ed Koch at a City Hall press conference last week (15). It will be the first time since 1980 that the Awards broadcast has been held in New York (New York was also the site of the Awards in 1972 and 1974); the show is usually held place in Los Angeles, where the 29th Awards ceremony, in February of next year, will take place.

NARAS president Mike Greene cited a desire to reach out to New York-based record companies and "try to get them closer to the Academy" in making the decision. "We had a lot of questions and I've never seen a city come out like New York has," he said.

New York City was said to have made numerous accommodations to NARAS and CBS Television in order to secure the show.

"What the Mayor wants, the Mayor usually gets," said CBS Television Network Division head Tony C. Malara. CBS will broadcast the Awards, with Pierre Cossette producing.

At the press conference, Cossette also announced that he was working on a Grammy Lifetime Achievement Awards show — something, he said, like the Kennedy Center Honors or the annual American Film Institute Award — to be broadcast in the fall of '87, and he said that New York City, specifically Carnegie Hall, would be the possible site for that telecast as well.

Mike Greene indicated that this was not a permanent move, saying that the show's location would be decided on a year-by-year basis.

Also present at the press conference were Jonathan Tisch, president of Loews Hotels and director of the New York Visitors and Convention bureau, who has been named chairman of the New York host committee for the '88 Awards, James McManus, president of Radio City Music Hall, and Arthur A. Surlin, vice president of Hilton Hotels — the New York Hilton will host that traditional ball following the awards ceremony.



HOMETOWN BOYS MAKE GOOD—A hometown party was recently held in honor of MCA recording act Boston at the Allegro On Boylston restaurant to celebrate the release of the band's LP, "Third Stage." The album includes the singles, "Amanda" and "We're Ready." Pictured at the celebration are (l-r): Jose Diaz, Radio WBLM PD; Brian Files, Radio WKFM MD; Bob Bittens, Radio WHZN MD; Steve Becker, Radio WGFM PD; Brad Delp of Boston; Gretchen Von Krusca, Radio WGIR staffer; and Randy Hock, East Coast album promotion director, MCA Records.

DEAD KENNEDYS, R.I.P.—San Francisco's Dead Kennedys were an integral part of the bay-area punk scene — and managed to slug it out long after that sensibility got stifled or sidetracked. News of their final breakup, said to have been set in motion a year ago when guitarist **East Bay Ray** gave notice, wasn't much of a surprise, but bad tidings none-the-less. The band has been hassled beyond belief over the past year — purveyors of creative exploration in the anti-art '80s. Was it the decade that got the best of them? Perhaps not, perhaps it was simply time to move on (let's not honor the thought-policing "moralists" with credit for the band's demise, shall we?). Suffice it to say they'll be sorely missed as a band, though **Jello Biafra** will undoubtedly be busy on the West Coast circuit he's recently been playing and East Bay Ray's new band, an art-pop project called the **Kage**, has only begun to be reckoned with. A few words about the Kage: their sound is described as more melodic than the Dead Kennedys, but as intense, featuring poet-vocalist **Bana Witt**, who co-writes with Ray, drummer **Andy Kaps** (of New Orleans), bassman **Mat Bernstein** and keyboardist/back-up vocalist **Bonnie Kirkpatrick** (formerly of S.F.'s **The Defectors** and **Jain**). No recording projects have been announced as we go to press.



INDIGESTION—Fans were sickened by the news of the Dead Kennedys' break-up.

INSTRUMENTATION—Did you see the **Communards** last week at the **Palace**? I counted 10 people on stage, and maybe double that many instruments. There was a **cello** up there for God's sake, and three **violins**. They used noise makers — lots of 'em — several of which must've been lifted from some cultural exhibit somewhere — shakers, rattlers, rollers. Boy howdy! They were serious about it, too, and ya' know what? Believe it or not (I still can't believe it) . . . it worked. In making it out to the Palace that evening, **Points West** never imagined we'd wind up listening to a big girl with tall hair sing "Sentimental Journey" dressed in a low-cut floral print party dress with puffy sleeves and a crinoline. Totally the wrong aesthetic, not at all what we had expected (I no longer recall what that was, but this wasn't it). **Jimmy Somerville's** sometimes crazy-making **Sylvester-like** vocals had already given us cause enough to reconsider our attendance at this particular show. But

geeze-leweeze, this band could have **Sid Vicious** humming "Lover Man" like a born again **Billy Holiday**. Somerville's sidekick vocalist, **Sarah Jane Morris** (of the above description), has a lower register like **Cleo Laine's**, and a surprising range to match. Somerville's maddening falsetto makes a whole lot more sense on stage than it does on record. His delivery is genuine, not hypey. He and **Richard Cole's** audacity in leading the band through 40's classics, 70's disco and assorted latin sounds (I mean like heavy, Spanish toreador stuff) with a modicum of attitude but apparent belief, helped make this bold diversity work. The Communards have a daring that's refreshing because it has to do with honest musicianship, arrangements filled with excellent choices and a savvy, invigorating stage show.



INJURIES—Drunk drivers have plagued 415 recording act **Until December** of late.

ACCIDENTS—Now's the time when **Points West** must sermonize on the subject of cautious driving over the holidays. Let me commence by offering celebrity examples of what a dangerous thing life can be in this, the jolliest of seasons. Oh yes, let **415** recording act **Until December** stand as an example to ye the drunk, the stoned, and the naturally unstable. This band was sideswiped — not once — but *twice* by a drunk driver, once in Merced, CA, where one band member was hospitalized when their Winnebago got totalled, and once again in San Diego, when their van was broadsided by another boozer, flipped over, and — after the band had escaped uninjured — exploded! Why, just last week, **Charlie Sexton's** motorcycle was run off the road by some deranged person, causing him to break his hand (he was supposed to do a tune with **Tonio K.** the next night at the Palace). But then there are other perils to be wary of, not necessarily involving a car, such as the mishap which befell (so to speak) **Journey** bassist **Randy Jackson**, who tumbled from a stage recently and sprained his foot. Rejoice, be merry, and most of all, be paranoid. **IN PARTING**—**The Replacements** are in the studio finishing up their new **Warner Bros.** album with producer **Jim Dickenson**. The LP's due in early '87 . . . and **Diana Ross** will host the 14th annual **American Music Awards**, held January 26 at L.A.'s **Shrine Auditorium** . . . Happy Holidays, ya'll.

Gregory Dobrin

In April, **Cash Box** featured an as yet unknown Manchester, England band called **Simply Red** in its weekly **New Faces To Watch** feature. Over the years, the "New Faces" feature has been an uncanny barometer of future trends and hit-makers in the record business. This year alone, our savvy eyes (and ears), picked such prominent new chart phenoms as **The Blow Monkeys**, **L.L. Cool J**, **Outfield**, **Fine Young Cannibals**, **Glass Tiger**, **Cinderella** and **Robbie Nevil**.

But our feature on **Simply Red** was really on the money. **Simply Red** delivered a glorious bit of jazzy pop in the form of "Holding Back The Years" that romped up the **Cash Box** Singles chart. "Holding" debuted in **Cash Box** on April 12 at 80 bullet. In the succeeding weeks in marched up the charts until it landed in the Top Five on July 12. "Picture Book," **Simply Red's** debut album for Elektra, had a similar run of fortune, finishing its chart drive at 13 on August 2.

What follows is an excerpt from the **New Faces To Watch** that we ran back in April:

Simply Red is rare. You don't often hear a Manchester, England band — fronted by **Mick Hucknall** sporting brilliant red hair — sing such convincing soul. What's more, **Hucknall**, the key player in the **Simply Red** story, can at times be easily mistaken for one of his childhood favorites, **Aretha Franklin**.

Hucknall playfully put up his dukes at the suggestion he, a blue-eyed white boy from the north of England, sounds like one of America's best black female singers. But he admits to the influence, "particularly **Aretha** . . . I mean, I have most of her records for a start," he boasts.

There are many arguable *sine qua*



Simply Red

non for a soul singer. One is certainly believable conviction. No one hearing the voice belonging to **Mick Hucknall** can doubt his conviction. No one hearing this voice wring its hands during songs like "Come To My Aid" or "Old Red" has any trouble believing a guy means it. **Hucknall** looks up to **James Brown** in this respect. "That's what someone like **James Brown** does," **Hucknall** stated, "He's just so convincing that you believe every word."

"Picture Book" is stylistically characterized by **Hucknall** as "synthesis of the people I like to listen to. But I sound up sounding like none of them really. And this is the key. **Hucknall** and his five compatriots — **Tim Kelleth**, **Sylvester Richardson**, **Tony Bowers**, **Fritz Murray** and **Chris Joyce** — have managed to combine elements that are at once familiar, yet in their hands become refreshingly novel.

"All I've ever tried to do," **Hucknall**, "is make music that makes people. I'd like to get out of the music industry with maybe six to eight great accomplished and progressive albums," he added. So, in addition to possessing one of the great new voices on the scene, **Hucknall** also possesses a leadership. And these days, that is simply rare.

Beatles Collector Offers \$750,000 Collection To Start Fab Four Museum

By **Lee Jeske**

NEW YORK — "My Beatles collection has been valued at about \$750,000 and as far as I'm concerned, I would be more than happy to give that away to the first group of reputable businessmen, perhaps a corporate sponsor, who can present to me a firm plan for putting together a permanent place for all the people who love the Beatles and dig the '60s to come and enjoy that again in a Beatles museum," says **Geoffrey Giuliano**. "Not only would I be happy to give that away, but I would, on their behalf, go around the world and solicit, from the Beatles, their friends, family, and coworkers, contributions for that, as well as dig into my little black book of Beatles collectors around the world and get them all to donate something. Believe me, it's not a pipe dream."

Judging from **The Beatles: A Celebration**, his new book about the mop-topped quartet (\$29.95, St. Martin's Press), **Giuliano**, a Canadian actor, has got the goods. He's got rare Beatles posters, letters from the Beatles, art work by the Beatles, Beatles cards, stockings, wallpaper, games, albums, lunch pails, dolls, all sorts of things. He's also got interviews he's collected with the likes of **Paul McCartney**, **George Harrison**,

and **Yoko Ono**, along with such Beatles terisks as "Father" **Tom McKenzie**; **John Cutts**, a friend of **Ringo's** parents; **Shashi Das**, an Indian cohort of **George Harrison**; **Mike McCartney** (formerly known as **McGear**), people like that.

"Things that are most important to me," says **Giuliano**, "are things which were important to the Beatles. Things which were personal to the Beatles — musical instruments, clothes that they wore on stage, photographs taken by them, handwritten letters to their tunes. Of course I have the vintage range of **Milton Bradley 1964 "Flip a Wig" games** and **Beatles talcum powder** and bedroom slippers and all that you keep it, because it's part of the whole jigsaw puzzle. But I'll tell you, if we could just all this stuff together in one place, it would be great."

Now there is a Beatles Museum of so Liverpool, but **Geoffrey** is unhappy about that.

"It's too far off the beaten track. It's a four hour train ride from London, it won't work. I really think it needs to be someplace where lots of people would have the opportunity

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Bruce Springsteen's Hometown: The Story Of A Place

By Paul Iorio

ORK — Bruce Springsteen's story is the story of Freehold, New Jersey, his hometown. Freehold is a quiet place with a laid-back demeanor and a pleasant face, neither near nor shore, rural nor urban. More than anything else, it is responsible for shaping Springsteen's vision of America. His vision summed up on "Bruce Springsteen and The E Street Band Live/1975-1985" (Columbia Records), and explored on seven other albums. And it is a vision understood after first understanding the town itself.

Central Jersey is Springsteen's America, a landscape of half highway and half sky, full of lawns and fens, chrome-wheel fueled hemi-powered drones, and high-angled with broken heroes. 'D&H Home Of The Miracle Car,' says Springsteen. 'The Biggest Little Ford Dealer In America,' says another. This is the vocabulary of the freeway, the language Springsteen has absorbed. This is the land of refinery, of fields behind the dynamo, of a car bringing long-distance salvation on a ride down Thunder Road to the promised land — and you don't even have to toll if you take the backstreets.

Frederick Springsteen grew up on Main Street, just off Main Street, in a two-story house wedged between a gas station and a parking lot. Outside his bedroom window was a big florescent sign advertising 'Sun, regular, and lead-free at popular prices.' If most of his songs involve cars, it's probably because as a child Springsteen used to bed at night listening to the radio from the bell-hose from Ducky Slattery's radio station next door (now the South Jersey Amoco station).

At the block away is the grade school he attended, St. Rose Of Lima, in a red brick building with storm windows that give it a school look. Springsteen didn't take well to St. Rose's Catholic training, as his songs would later make clear. John Hammond, who signed Springsteen to Columbia Records in 1972, says this was apparent even from their first meeting. "I was curious enough to ask him whether he had anything he wouldn't dare record," Hammond told *Cash Box*. "And that's what I found out he was not Jewish as I thought he was, but a lapsed Catholic. And the first song he sang for me was something like 'If I Was The Priest,' and I knew immediately he was an independent, radical thinker after my own heart."

Years later Springsteen would use the memories of his St. Rose experience to high effect. In a concert last year, he told the following story as the introduction to "Cadillac": "There's a conflict between worldly things and spiritual health, between desires of the flesh and spiritual ec-

stasy. Where did all this conflict begin? Well, it began in the beginning in a place called the Garden Of Eden. The Garden Of Eden was originally thought to have been located in Mesopotamia, but its actual location — and you're going to be reading about this in the newspapers any day now — was ten miles south of Jersey City off the New Jersey Turnpike. And in The Garden Of Eden there were none of the accoutrements of modern living. You couldn't go home and put your little pop tarts in the toaster and go out on the highway and buy a cheeseburger. In the Garden Of Eden there was no sin — and there was no sex either. Man lived in a state of innocence. And when it comes to no sex, I prefer the state of guilt."

There is a barber shop on South Street, across from the Springsteen home, an old-fashioned shop with a swirling red, white and blue pole outside. It is the kind of place where his father used to force Bruce to get a haircut in the sixties. When Bruce was fifteen, he saw the Beatles on the Ed Sullivan Show and it changed his life. That's when the fights with his father began. "When I was growing up, me and my dad used to go to it all the time over almost anything," said Springsteen in a story captured on "Live 75-85." "I used to have real long hair, way past my shoulders. When I was seventeen or eighteen — man, he used to hate it."

"We got to where we'd fight so much that I'd spend a lot of time out of the house," he said. "And in the summertime it wasn't so bad: it was warm and my friends were out. But in the winter, I remember standing downtown and it would get so cold that when the wind would blow I'd have this phone booth I used to stand in. And I used to call my girl like for hours at a time and talk to her all night long. And finally, I'd get my nerve up to go home and I'd stand there in the driveway and he'd be waiting for me in the kitchen and I'd tuck my hair down in my collar and he'd call me back to sit down with him. And the first thing he'd always ask me was what did I think I was doing with myself. And the worst part was I could never explain it to him. I remember I had a motorcycle accident once and I was laid up in bed and he had a barber come in and cut my hair. Man I can remember telling him I hated him and that I would never forget it."

The day I visited Freehold, there was an accident between a Toyota and a pick-up truck in front of the South Street house. A policeman arrived along with a tow truck in a scene that looked like a video for "A Wreck On The Highway" or "State Trooper." Springsteen describes a motorcycle accident he had in Freehold when he was a teenager, in the "Live/75-85" version of "Growing Up." "I was in a motorcycle acci-

(continued on page 35)

1986 WAS something like 1963 or 1975 in that, amidst mainstream stagnation, there were signals from the fringes that a climatic change was in the works. Bands like **The Pogues**, **Sigue Sigue Sputnik**, **Everything But The Girl**, **Buster Poindexter**, **The Ordinaires**, and **The Charlie Watts Orchestra**, and albums like "The Indestructible Beat Of Soweto," **Phil Alvin's** "Unsung Stories," and even **Elvis Costello's** "King Of America" pushed at the boundaries of pop music, offering something other than tired variations on '70's rock. Though this basically non-rock impulse has yet to manifest itself in the top twenty, albums like "So" and "Graceland" can be seen as mainstream harbingers of this change. But for now things are stagnant; **Bruce Springsteen** is still (rightfully) the top-selling act, as he was in '84 and '85, and **Boston** and **Kansas**, long-considered dead and buried, are riding the crest of a catalogue-rock boom. The top two albums on my ten-best list are by artists who capture the true spirit of rock 'n' roll without actually playing it: number one is **The Pogues's** "Rum, Sodomy & The Lash," far and away the best album of the year, and number two is **Steve Earle's** "Guitar Town," which some people call country.

1986 was also a year of debuts: **The BoDeans**, **David & David**, **Easterhouse**, **The Georgia Satellites**, **Bruce Hornsby**, **Timbuk 3**, **The Rainmakers**, **Simply Red**, and **The Smithereens** were among the best. The top debut of the year goes to **The Rainmakers**, who edge out **The BoDeans** only because their album is more consistent, though in the long run the BoDeans probably stand a better chance of going top ten. "The Rainmakers" place at number four, after **Elvis Costello's** "Blood and Chocolate," while the BoDeans "Love and Hope and Sex and Dreams" is number six, below "Graceland" but above **Peter Dinklage's** "The Bottlecaps" self-titled wonder on Rounder. Number eight is a tie between **The Talking Heads's** "True Stories" and **The Rolling Stones's** "Dirty Work," their best album since "Some Girls." Number nine goes to the conceptually brilliant "Psychocandy" by **The Jesus and Mary Chain** (released late in '85), and number ten is **The Feelies's** "The Good Earth."

Many of the next ten albums are better than their numbers would indicate, but here's where they land: #11: **Run-DMC's** "Raising Hell," the crossover story of the year. #12: **Elvis Costello's** "King Of America" (theoretically top ten, but why does it stay on my shelf?). #13: **The Del Lords's** "Johnny Comes Marching Home" #14: "The Indestructible Beat Of Soweto" #15: **Marti Jones's** underrated "Match Game" #16: **Don Dixon's** "Most Of The Girls..." #17: **The Smithereens's** "Especially For You" #18: **The Church's** "Heyday" #19: **R.E.M.'s** "Lifes Rich Pageant" #20: **Husker Du's** "Candy Apple Grey." **The Kinks's** "Think Visual," which

may turn out to be their best album since "Low Budget," would have been included in the top twenty, but it was released too late in the year — likewise with **The Golden Palominos's** "Blast Of Silence." (All compilations and live albums were excluded, thereby bumping Bruce from the #1 spot and **AC/DC's** "Who Made Who" from #20.)

In addition, records by **Robert Cray**, **Billy Bragg**, **The Silos**, **Cheryl Wheeler**, **Peter Case**, **Eric Bogle**, **Robert Wyatt**, **T-Bone Burnett**, **Eight Seconds**, **Mojo Nixon** and **Skid Roper**, **Fishbone**, **Mofungo**, **The Wooden Tops** ("Hey Hey Hey..." not "Giant"), **Easterhouse**, **Kodac Harrison**, **Erasure**, and **Metallica** were of high caliber.

Other bands were noteworthy for having albums with one or two great tracks. To wit (in no special order): **The Georgia Satellites's** "Battleship Chains," **Everything But The Girl's** "Don't Let The Teardrops Rust Your Shining Heart," **World Party's** "Ship Of Fools," **Jason and The Scorchers's** "Take Me To Your Promised Land," **The Beastie Boys's** "She's Crafty," **Hunters and Collectors's** "Throw Your Arms Around Me," **Genesis's** "Land Of Confusion," **Peter Gabriel's** "Red Rain" and "Sledgehammer," **Southern Pacific's** "I Still Look For You," **David & David's** "Welcome To The Boomtown," **Eddie Money's** "Take Me Home Tonight," **The B52's** "Housework" and "Communicate," **Bourgeois Tagg's** "Mutual Surrender," **Yo La Tengo's** cover of The Kinks's "Big Sky," **Neil Young's** "Hippie Dream," **The Kinks's** "Killing Time" and "Natural Gift," **Fine Young Cannibals's** "Johnny Come Home" and "Suspicious Minds," **The Ordinaires's** concert version of Led Zeppelin's "Kashmir," **The Screaming Blue Messiahs's** "Wild Blue Yonder," **Rage To Live's** "Enough Is Never Enough," **They Might Be Giants's** "She's An Angel," **The Flaming Lips's** "With You," **The Swimming Pool Q's** "Pretty On The Inside" and "Corruption," **The Beat Farmers's** "Riverside," **Bob Dylan's** "Brownsville Girl," **Mark Germino's** "Political," **Peter Himmelman's** "This Father's Day," **Wild Choir's** "Girl On A String," **Brian Setzer's** "Aztec," and **The Moody Blues** "Your Wildest Dreams."

Now for the twelve best N.Y.-area concerts of '86: 1. **Elvis Costello** at the Broadway Theatre, 10/24. #2. **The Replacements** at the Ritz, 2/8. #3. **ZZ Top** aboard the MTV Party Boat, 7/4. #4. **The Pogues** at the World, 2/28. #5. **The BoDeans** at Maxwells, 4/24. #6. **The Rainmakers** at Maxwells, 8/30. #7. **The Feelies** at the Limelight, 7/14. #8. **Jesus and Mary Chain** at the Ritz, 3/15. #9. **Dave Edmunds** at the Felt Forum, 7/15. #10. **The Del Lords** at Tompkins Square Park, 5/18. #11. **Marshall Crenshaw** at the Bottom Line, 2/16. #12. **The Blasters** at the World, 3/25.

Paul Iorio

Umbrella, the association of independent labels, is threatening to take legal action against British trade paper Music Week. They are upset because the independent chart published by Music Week isn't, in their opinion, reflect the true nature of the independent world.

Bill Gilliam of Upright Records, "For as long as people like Beggar's Banquet and Go! Discs are allowed the indie chart the picture is distorted.

Both Go! and Beggars go through major labels and are not strictly independent labels as we define them. This is upsetting our export trade, particularly to the United States, because singles which should really be Top 20 are in the top 10, and therefore, not attracting export orders. It is unfair that the true independents should have to compete with what is no more than the branch of a major label.

Music Week editor David Dalton agreed with us and promised to change the chart by September 5, but he still hasn't done so despite his sending a letter to Umbrella saying he would do so. Among the acts Gilliam claims are rejected are his own **Yeah Jazz**, **The Leather Prophets** from Creation Records, **The Godfathers** from Corporate Age, **Rose of Avalanche** on Fire Records, and **The Shamen** on Moksha Records.

Martin Mills of Beggars Banquet threatened to take legal action if the chart did change. So at the moment everything is at a complete standstill and it is unlikely any progress will be made before Christmas.

Sigue Sigue Sputnik this week release their first video-only single, which will not be available on record in any form. It is a new version of "Sex Bombologie," performed live at their Royal Albert Hall concert. It also features footage from the movie *Terminator*. Are they too scared to compete in the singles chart?

Sputnik drummer **Ray Mayhew** is threatening to pursue an acting career. He claims to have been offered a part in a new **Vincent Price** horror movie where he takes over the world from Vincent.

Kool Moe Dee's "Go See the Doctor" on Jive Records has had some very strange reactions. It's quite obscene in its graphic imagery, but the message behind it is one of anti-promiscuity. He is hoping to use it in the British anti-Aids campaign.

The Communards. It is hard to believe that the Royal Albert Hall could be won over by **Jimmy Somerville**, the singing baked bean. But the Communards performance was one of the most uplifting shows I have ever seen.

The combination of tiny Jimmy and his unnaturally high-pitched operative crooning and long wiggly **Sarah Jane Morris** and her deep, deep vocals is more than intriguing.

The inversion of the vocal roles mirrors their attempt to turn sexual stereotypes inside out. The string section and the drummer are all females. Jimmy sings like an angel, and Sarah Jane like his mother. They have a sparky rapport that excites the audience.

Richard Coles on the piano directs us through a steamy pastiche of "So Cold the Night," the poignant love song "C Minor," dotty dance numbers like "Don't Leave Me This Way," and sleazy sambas like "La Dolorosa." All the songs were launched into passionately. The Communards take everything that is good about being gay and flaunt it. They perfect the wit of high camp, bring out power in their adoration of women and achieve histrionics with subtlety.

When it came to the time of the encore, "Never Can Say Goodbye," I was actually scared to hear it, in case it should spoil the perfection of the performance. It didn't.

Chrissy Iley

CA/ARIOLA (continued from page 13)

the whole I think that New Age music is about substance. It has a very limited appeal because it does the opposite of bringing out personalities. Windham Hill did that the right time—you can't look over your shoulder and copy other people. What you need to do is find new paths, new directions. Expect tomorrow's trend and try not to react yesterday's.

What I do in the future depends on how much success I make of things now. Those executives who fail tend to be short-lived. I would like to think that I will make a great success and I will get my contract renewed in three years. But all I can really do in three years is get things moving. Apart from anything else I am creating an international division where there has never been one before. Previously there was a Red Seal, which was the vision of the US company, but it did not have worldwide responsibilities.

Another one of our responsibilities is to produce Broadway cast albums and we are hoping to get a new one from Stephen Sondheim.

"I must also say that the rebirth of classical music is going to be enormously helped by the compact disc. We have the best catalog in the world, and the first thing I did was to double our remastering capacity. I brought in more producers to look after the editing, the reediting and the digital mastering, and we are in the process of gearing up to release 12 CDs from the back catalog every month. We have an incredible treasure of Toscanini and Horowitz. People have started throwing out their black vinyl, as I did a year ago, and are replacing their albums with CDs of recordings they have grown up with and loved.

"I think CDs are going to provide a bonanza for the record industry, because with CDs I get a greater sense of involvement. I think the depth of the listening experience is quite remarkable.

"It's my job as president of Red Seal to be responsible for the marketing worldwide. We'll have two Red Seal offices—one in London and one in New York—and my time will be split between the two."

Lyttelton Replaces Evans At Capitol/Canada

LOS ANGELES—Edward C. Khoury, chairman and chief executive officer of Capitol Records-EMI of Canada Limited announced last week that J. David Evans had tendered his resignation as president and chief operating officer and his directorship of the company. Evans had been with Capitol for 18 years.

Richard C. Lyttelton replaces Evans as

president and COO. Lyttelton was Capitol/Canada's managing director since June of 1986. Lyttelton came to EMI U.K. in 1966. After periods of business on his own and with EMI Leisure Enterprises in the U.K., he rejoined EMI Music in 1976 where he was successively managing director, Finland; director International for EMI Records U.K.; and managing director, South Africa.

Japan

TOKYO—Pony/Canyon Corporation reported first six-month results of fiscal year 1986 (March 21-September 20). Revenues were up 33.3 percent to 22,374,000,000 yen (\$46,000,000). Records, which included CDs, were up 26 percent to 7,357,000,000 yen (\$46,000,000), while pre-recorded cassettes showed an increase of 8.4 percent, up to 4,247,000,000 yen (\$26,500,000). CDs separated from LPs amounted to 2,150,000,000 yen (\$13,400,000).

Alfa Records reported its second half fiscal year results. Business was off 15.5 percent, down to 1,734,000,000 (\$10,800,000) over the comparable period last year. LPs were down 49 percent to 696,000,000 yen (\$4,370,000). CDs were the bright spot for Alfa, increasing 108 percent up to 699,000,000 yen (\$4,370,000). But pre-recorded cassettes went the way of the LP, losing ground by 22 percent, down to 324,000,000 yen or \$2,030,000.

Japan's Top Ten

Top Ten 45s

- 1. Waku Waku Sasete**—Miho Nakayama—King
- 2. Sayigo No Holy Night**—Kiyotaka Sugiyama—Vap
- 3. May**—Yuki Sayito—Canyon
- 4. Kogarashi Ni Dakarete**—Kyoko Koyizumi—Victor
- 5. Roppongi Junjoha**—Yoko Ogino—Victor
- 6. Waza Ari**—Ushiroyubi Sasaregumi—Canyon
- 7. One Day**—Kuwata Band—Victor
- 8. Ballade No Yooni Nemure**—Shonentai—Warner Pioneer
- 9. Believe**—Misato Watanabe—Epic/Sony
- 10. Monochrome Venus**—Satoshi Ikeda—Teichiku

Top Ten LPs

- 1. Alarm A La Mode**—Yumi Matsutoya—Toshiba EMI
- 2. 36.5°C**—Miyuki Nakajima—Canyon
- 3. Alfalfa**—Minayo Watanabe—CBS/Sony
- 4. Beat Emotion**—Boowy—Toshiba/EMI
- 5. Time**—Rebecca—CBS/Sony
- 6. Mona Lisa**—Akemi Ishiyi—CBS/Sony
- 7. Live 1975-85**—Bruce Springsteen & The E-Street Band—CBS/Sony
- 8. Holy Night**—Ayumi Nakamura—Humming Bird
- 9. AVEC**—Senri Ooe—Epic/Sony
- 10. Cafe Bohemia**—Motohara Sano—Epic/Sony

England's Top Ten

Top Ten 45s

- 1. Sometimes**—Eraure—Mute
- 2. Final Countdown**—Europe—CBS
- 3. Caravan Of Love**—Housemartins—Go Discs
- 4. And You Take My Breath Away**—Berlin—CBS
- 5. The Rain**—Oran "Juice" Jones—Def Jam
- 6. Each Time You Break My Heart**—Nick Carmen—WEA
- 7. French Kissin' In The USA**—Debbie Harry—Chrysalis
- 8. Shake You Down**—Gregory Abbott—CBS
- 9. Breakout**—Swing Out Sister—Mercury
- 10. Living On A Prayer**—Bon Jovi—Vertigo

Top Ten LPs

- 1. The Whole Story**—Kate Bush—EMI
 - 2. Now That's What I Call Music 8**—Various Artists—EMI—Virgin
 - 3. Hits 5**—Various Artists—CBS
 - 4. Every Breath You Take—The Singles**—The Police—A&M
 - 5. Top Gun**—Soundtrack—CBS
 - 6. Slippery When Wet**—Bon Jovi—Vertigo
 - 7. Bruce Springsteen And The E Street Band Live 1975-85**—CBS
 - 8. Through The Barricades**—Spandau Ballet—kReformation
 - 9. Graceland**—Paul Simon—Warner Bros.
 - 10. Silk And Steel**—Five Star—Tent
- Melody Maker Chart*

FOGELMAN TO RECEIVE AWARD—The American Jewish Committee, a national pioneer human-relations agency dedicated to the protection of civil and religious rights of Jews here and abroad, and advancing the cause of improved human relations for all people, founded in 1906, will honor **Lou Fogelman**, president of **Show Industries**, at a dinner-dance to be held at the New York Hilton Hotel on Saturday evening, February 7, 1987. The announcement that Fogelman would receive AJC's annual **Music Industry Human Relations Award** was made by **Joe Cohen**, of **Leslie Group**, the general chairman of the dinner. Cohen listed the following industry leaders involved in various aspects of the planning: **Paul Smith**, of **CBS'** **Henry Droz**, of **WEA**; **Sal Licata** of **RCA**; and **Nicholas Santrizos**, of **Vista Home Video**, co-chairpersons. **Harry Anger**, of **PolyGram**, program chairman. Others were **Marcia Kesselman**, of **Coliseum Video**, East Coast chairperson; **Paul David**, of **Camelot Enterprises**; **Joe and Rachelle Friedman**, of **J&R Music World**; **Jim Schwartz**, of **Schwartz Brothers, Inc.**; **Barrie Bergman**, of **Record Bar**; and **Roy Imber**, of **Elroy Enterprises**, honorary chairpersons. "This year's recipient of the Human relations award is a very special man," says **David M. Gordis**, executive vice president of the AJC. "A man of purpose and of destiny, a man with a dream who has won the respect and admiration of all who know him by the

extraordinary example he has set." Fogelman left Holland from the ashes of World War II. "At the young age of seen, he came alone from Holland as a stranger in a strange land, unfamiliar with its customs or its language, fortified only by a deep sense that all would be possible in the United States." Indeed, that dream became reality 12 years ago when Fogelman and three close friends opened the first four **Music Plus** record stores. Today he is president of **Show Industries** which encompasses **46 Music Plus stores**, and the largest One Stop Operation on the West Coast—**City 1 Stop**. In 1979, the **National Association of Record Merchandisers (NARM)** presented the **Retailers of the Year Award to Music Plus**, and in 1980, Fogelman was honored as **Music Retailer Personality of the Year**. A long-time member of NARM, he has served on its Board of Directors and as its president. He was also instrumental in the chartering of the **Video Software Dealer's Association (VSDA)** and currently serves on its Board of Directors as vice president. Cohen says Fogelman deserved the committee's tribute as "an individual who had had a profound impact on both home video and the music industry as a whole, while adhering to the highest standards of personal integrity and dedication to the betterment of the community as a whole. He is being honored not merely because he has the skills of a successful leader in exceptional measure, but more, because of the underlying princi-

ples which have governed his choices and the direction of his efforts." **RHINO BRINGS BACK THE 78 RPM**—The Santa Monica, CA based **Rhino Records**, purveyors of unusual recordings, oldies and a recent surprise CHR hit, **Billy Vera's "At This Moment,"** have done it again. They're bringing back the 78rpm record as part of "**Jukebox Classics**," a 25-disc box set which features 50 (count 'em) 1950's hits such as **Jerry Lee Lewis' "Whole Lotta shakin' Going' On"** and the **Chordettes' "Mr. Sandman,"** which were released in the format at one time. The set is primarily of interest to collectors whose classically

designed jukeboxes only play 78s. appearing for the first time since 1959, the 78 format, contrary to popular misconception, disappeared because of its bulk, not audio technology. The new 5 and 33 1/3 pressings were more marketable. According to musicologist and radio show host **Dr. Demento**, "a well pressed 78 sounded better than many of the 45s. For instance, **Elvis' Sun singles** sound much better in their 33 pressing than at 45." With the appearance of the 12-inch single in the last few years, bulkiness no longer seems to be an issue with customers.

Brian Kass



CONCRETE IMPRESSION—I.R.S. recording act **Concrete Blonde** made an impression recently at **Texas Records** when they laid their handprints into a square of fresh concrete in **Grauman's Chinese Theatre** style ceremony. The band just released its first 7" single. Proving that concrete is forever are (l-r): **Concrete Blonde** drummer **Harry Rushakoff**; vocalist/bassist **Johnette Napolitano**; I.R.S. vice president of administration & business affairs **Michael O'Brien**; guitarist **Jim Mankey**; and **Texas Records** owner **Michael Meister**.

CASH BOX TOP 40 COMPACT DISCS

	W			W			W			W	
	L	O		L	O		L	O		L	O
	W	C		W	C		W	C		W	C
1 BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85 (Columbia C3K 40558)CBS	1	4	11 SO PETER GABRIEL (Geffen 24088)WEA	11	27	21 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP46001)CAP	22	120	31 5150 VAN HALEN (Warner Bros. 25394-2)WEA	28	31
2 3RD STAGE BOSTON (MCA 6188)MCA	3	7	12 TOP GUN ORIGINAL SOUNDTRACK (Columbia CK 40323)CBS	14	21	22 FRESH AIRE CHRISTMAS MANHEIM STEAMROLLER (American Gramophone AGCD 1984)	23	3	32 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2)WEA	34	81
3 GRACELAND PAUL SIMON (Warner Bros. 2-25447)WEA	2	13	13 TRUE COLORS CYNDI LAUPER (Epic EK 40313)CBS	16	8	23 BREAK EVERY RULE TINA TURNER (Capitol CDP 46323)CAP	15	9	33 DECEMBER GEORGE WINSTON (Windham Hill CD1025)RCA		DEBUT
4 SLIPPERY WHEN WET BON JOVI (Mercury/PolyGram 830 264-2)POL	7	5	14 FOR SENTIMENTAL REASONS LINDA RONSTANDT (Elektra 9 60474-2)WEA	17	10	24 LITTLE CREATURES TALKING HEADS (Sire 2-25305)WEA	20	10	34 HEART (Capitol CDP46157)CAP	31	47
5 INVISIBLE TOUCH GENESIS (Atlantic 81641-2)WEA	6	25	15 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2)WEA	18	86	25 CHRONICLES CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND	25	68	35 THE OTHER SIDE OF LIFE THE MOODY BLUES (Polydor 829-179-2)POL	33	31
6 EVERY BREATH YOU TAKE The Singles THE POLICE (A&M CD 3902)RCA	4	5	16 TRUE BLUE MADONNA (Sire 2-25442)WEA	19	18	27 EAT EM AND SMILE DAVID LEE ROTH (Warner Bros. 2-25470)WEA	26	12	36 GREATEST HITS CHICAGO (Columbia CK 33900)CBS	35	4
7 BOSTON I (CBS 34188)CBS	5	6	17 THE BRIDGE BILLY JOEL (Columbia CK 40402)CBS	21	14	28 ARC OF A DIVER STEVE WINWOOD (Island 24576-2)WEA	29	7	37 RIPTIDE ROBERT PALMER (Island 2-90471)WEA	36	26
8 BACK IN THE HIGH LIFE STEVE WINWOOD (Island/Warner Bros. 25448)WEA	8	21	18 FORE! HUEY LEWIS AND THE NEWS (Chrysalis VK41534)CBS	10	10	28 GET CLOSE THE PRETENDERS (Sire/Warner Bros. 2-25488)WEA	32	2	38 EMERSON, LAKE & POWELL (Polydor 829297-2)POL	37	23
9 THE WAY IT IS BRUCE HORNBSY AND THE RANGE (RCA PCD 1-8058)RCA	12	8	19 DOWN TO THE MOON ANDREAS VOLLENWEIDER (CBS Masterworks MK42255)CBS	13	19	29 A DECADE OF STEELY DAN STEELY DAN (MCA MCAD5570)MCA	30	44	39 L IS FOR LOVER AL JARREAU (Warner Bros. 25477-2)WEA	38	8
10 DANCING ON THE CEILING LIONEL RICHIE (Motown 6158 MD)MCA	9	14	20 LED ZEPPLIN (Atlantic 2-19129)WEA	24	3	30 WHITNEY HOUSTON (Arista JRCD8221)RCA	27	66	40 REVENGE EURYTHMICS (RCA PCD1-5847)RCA	39	21

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

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MUSIC VIDEO

MOST ADDED



Paul McCartney—Stranglehold—Capitol

STRONG ADDS

Heartache Away—Don Johnson—Epic
 French Kissin—Debbie Harry—Geffen
 Open Your Heart—Madonna—Sire/Warner Bros.
 Goldmine—The Pointer Sisters—RCA

PROGRAM ADDS

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
 K. Bush
 P. Himmelman
 Timex Social Club
 Orchestral Manoeuvres In The Dark
 Human League
 P. Fearon
 T. Turner
 B. Geldof
 Cameo
 R. Jackson
 C. Hart
 "Weird Al" Yankovic
 L. Vandross
 L. Richie
 C. Chase, S. Martin, M. Short

CATCH 22—Jennifer Thompson—Program Director—Anchorage
 Crowded House
 Eric And The Skies
 Sin On The Run
 J. Fogerty
 Pointer Sisters
 D. Harry
 Pet Shop Boys
 WASP
 P. Himmelman
 J. Cope
 Iron Maiden

HIT VIDEO USA—Mike Opelka—Program Director—Texas
 Orchestral Manoeuvres In The Dark
 T. Turner
 D. Johnson
 Human League
 P. McCartney
 L. Cardinas

Quiet Riot
 C. Chase, S. Martin, M. Short

TOP 40 VIDEOS—Jeff Most—Program Director—Los Angeles

P. McCartney
 R. Cray
 Bananarama
 G. Jones
 Smithereens
 WASP
 D. Harry
 Madonna
 J. Fogerty
 Stabilizers
 Genesis
 H. Lewis
 D. Johnson
 P. Young
 D.L. Roth
 Hall & Oates
 R. Stevens
 E. Clapton

23 MUSIC AKRON—Billy Soul—Program Director—Ohio

D. Johnson
 H. Lewis
 Genesis
 Kraftwerk
 Pointer Sisters
 D. Hall
 P. McCartney
 Phase One
 P. Salton
 B. Geldof

THE RECORD BUYERS GUIDE—Beth Comstock—Program Director—New Jersey

Police
 J. Jackson
 R.V. Interlude
 R. Crowl
 Monkees
 Wooden Tops

TV 69—Tom Zingale—Program Director—Gainesville

P. McCartney
 Human League
 B. Sulton
 Orchestral Manoeuvres In The Dark
 Pointer Sisters
 Mel & Kim
 J. Lorber & K. White
 WASP
 J. Parr
 Iron Maiden
 K. Bush
 D. Harry
 J. Jett
 Madonna
 Fine Young Cannibals
 David & David

VIDEO PROGRAMMER'S PICK

PD Giles Ashford
PROGRAM Night Tracks
MARKET National

Video: Candy
Artist: Cameo
Label: PolyGram.

Comments:
 "Z Big does it again."

CASH BOX TOP 40 MUSIC VIDEOS

	L	W	O	C	
1 TO BE A LOVER Billy Idol (Chrysalis)	3	8			21 (FOREVER) LIVE & DIE Orchestral Manoeuvres In The Dark (A&M)
2 WILD WILD LIFE Talking Heads (Warner Bros.)	2	9			22 NOTORIOUS Duran Duran (Capitol)
3 THE WAY IT IS Bruce Hornsby and The Range (RCA)	1	10			23 TOUCH ME (I WANT YOUR BODY) Samantha Fox (RCA)
4 THE NEXT TIME Peter Cetera with Amy Grant (Warner Bros.)	4	15			24 SHAKE YOU DOWN Gregory Abbott (Columbia)
5 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES Timbuk 3 (I.R.S.)	10	8			25 THE ORIGINAL WRAPPER Lou Reed (RCA)
6 VICTORY Kool & The Gang (PolyGram)	13	8			26 STAND BY ME Ben E. King (Atlantic)
7 DON'T GET ME WRONG Pretenders (Warner Bros.)	12	7			27 CHANGE OF HEART Cyndi Lauper (Epic)
8 WORD UP Cameo (Atlanta Artists)	9	16			28 WAR Bruce Springsteen (Columbia)
9 YOU GIVE LOVE A BAD NAME Bon Jovi (PolyGram)	11	9			29 JIMMY LEE Aretha Franklin (Arista)
10 HUMAN Human League (A&M)	5	13			30 WHEN THE RAIN COMES DOWN Andy Taylor (MCA)
11 CONTROL Janet Jackson (A&M)	18	6			31 WELCOME TO THE BOOMTOWN David & David (A&M)
12 WALK LIKE AN EGYPTIAN Bangles (Columbia)	7	11			32 LAND OF CONFUSION Genesis (Atlantic)
13 LOVE WILL CONQUER ALL Lionel Richie (Motown)	15	8			33 YOU CAN CALL ME AL Paul Simon (Warner Bros.)
14 I DIDN'T MEAN TO TURN YOU ON Robert Palmer (Island)	6	17			34 OPEN YOUR HEART Madonna (Sire/Warner Bros.)
15 JUMPIN' JACK FLASH Aretha Franklin (Arista)	8	10			35 C'EST LA VIE Robbie Nevil (EMI)
16 EVERYBODY HAVE FUN TONIGHT Wang Chung (Geffen)	20	7			36 YOU KNOW I LOVE YOU, DON'T YOU Howard Jones (Elektra)
17 THE RAIN Oran "Juice" Jones (Def Jam/Columbia)	14	14			37 STUCK WITH YOU Huey Lewis & The News (Chrysalis)
18 TYPICAL MALE Tina Turner (Capitol)	16	15			38 FREEDOM OVERSPILL Steve Winwood (Island)
19 THORN IN MY SIDE Eurythmics (RCA)	21	7			39 EMOTION IN MOTION Ric Ocasek (Geffen)
20 I'LL BE OVER YOU Toto (Columbia)	17	12			40 C'MON EVERY BEAT BOX Big Audio Dynamite (Columbia)

THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

	L	W	O	C	
1 EVERY BREATH YOU TAKE -THE VIDEOS The Police (A&M Video 61022)	8	2			9 MTV CLOSET CLASSICS Various Artists (Vestron Music Video 1043)
2 CONTROL- THE VIDEOS Janet Jackson (A&M Video 61021)	13	2			10 U2 LIVE AT RED ROCK U2 (Island/Music Vision 6-20613)
3 THE VIDEO ALBUM, VOLUME I Billy Joel (CBS Music Video 6198)	3	8			11 MY NAME IS BARBRA Barbra Streisand (CBS/Fox Music Video 3519)
4 WHAM IN CHINA- FOREIGN SKIES CBS-Fox Music Video 7142)	1	8			12 THE ULTIMATE OZZY Ozzy Osbourne (CBS-Fox Music Video 6199)
5 COLOR ME BARBRA Barbra Streisand (CBS/Fox Music Video 3518)	6	6			13 MOTLEY CRUE UNCENSORED (Elektra/Asylum 40104-3)
6 THE #1 VIDEO HITS Whitney Houston (MusicVision 6-20631)	4	26			14 RIPTIDE Robert Palmer (MusicVision 6-20635)
7 STAIRING AT THE SEA The Cure (Elektra Entertainment 40101)	2	14			15 DICK CLARK'S BEST OF BANDSTAND Various Artists (Dick Clark Video/Vestron Music Video 1028)
8 GENESIS LIVE — THE MAMA TOUR Genesis (Atlantic Video 50111-3)	9	18			

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.

AUDIO/VIDEO

CING—CBS/Fox Video has announced plans to up the pricing on its titles to a suggested \$89.98 list price—an approximate 12 percent wholesale increase. Distributors, who are paid roughly \$50 per top title, will pay about \$56, according to reports. The first title bearing the new *Aliens*, will appear in February. Meanwhile, the company has also announced the third installment of its *Ve Star* series of sale-priced cassettes, to be released January 1, which is priced at a suggested \$29.98.

CLIPS—MTV has shown undeniable good taste in selecting World Party's "Ship of Fools" to launch its *Hip Clip of the Week* program. The video was directed by Jeff Lynnes, and a delectable little clip it is. Karl Wallinger (formerly of the *Waterboys*) has been a favored musician to anglophiles for years, and makes a fine showing in this artfully edited video (his label, *Chrysalis*, uses the word "videogenic" to describe him, and it ain't just hype). MTV ran the clip at least 50 times last week, which the channel says is the most airings ever for a clip this new. It's all part of the *Hip Clip* strategy, and the strategy to give a fall video exposure to a promising new outfit—sounds like a good one. The criteria is simple enough: "a great song, a great video, and a great new act." Meanwhile, Wallinger was in L.A. recently shooting a clip for another tune from World Party's debut LP ("Private Revolution") called "Ballad of the Little Man," which is being used in a new film, *Trade In U.S.A.*, starring **Lori Singer** and **Christopher Penn**, directed by **John Friedman** and **Brian Meade**. The video was shot at an old steel mill in southeast L.A.

DEBUT SUCCESS—Enigma Music Video's been doing rather well with its debut titles, most notably the 10-minute **Stryper** concert video, *Stryper - Live In Japan*. Maybe it's the work of the PMRC (maybe not), but these Christian rockers have moved approximately 20,000 units since the tape's release late last summer.

PACIFIC ARTS GOES TO COLLEGE—Pacific Arts Video is taking their latest title, the **Michael Nesmith** comedy *Dr. Duck's Super Secret All-purpose Sauce*, directly to the college market by way of a promotional cam-

paign targeted at college newspapers, activities departments and local dealers. The promotion began last month (when the tape was released), and is taking place at such campuses as Ohio State, University of Texas, University of Minnesota, University of Wisconsin, Arizona State, Michigan State, University of Maryland, Texas A&M, UCLA, University of Florida and the University of Illinois. The campaign includes a promotional kit and full-page black & white ads... And that's about it for 1986. Hope your holidays are *maahvelous*. Talk at ya' in two weeks.



TEAMWORK—Ray Charles puts in an appearance in Billy Joel - *The Video Album, Vol II* from CBS/Fox Video.

HOME VIDEO REVIEW: *Echo Park* - Paramount Home Video - \$79.95 This Robert Dornhelm-directed turkey about three young adults trying to survive - and maybe even *progress* in the wilds of Los Angeles, lacks the kind of romantic sub-text and sense of place necessary to support Michael Ventura's (of L.A. Weekly fame) otherwise solid writing. And while Ventura's situations are tragically engaging, his characters lack depth. The actress (Susan Dey), a single-parent who succumbs to earning a living as a telegram stripper (anything for a chance to perform), the would-be songwriter/pizza delivery boy (Tom Hulce) who falls in love with her, the body-builder (Michael Bowen) who tries to be the next Arnold Schwarzenegger, are all well-acted, seemingly interesting characters, but we never get to know them. *Echo Park* tries to explore the inner wishes of everyday people, but never answers key questions, such as "why?" L.A.'s Echo Park district, which could provide much more cinematic texture than Dornhelm makes use of, is fundamentally overlooked.

Gregory Dobrin

THE RELEASE BEAT

The January slate of releases from **MCA Home Video** is headed by *Women In Rock*, an hour-long survey of top female rock'n'rollers, featuring interviews, archive clips and performance segments. Suggested retail price is \$29.95, VHS Dolby HiFi stereo, Beta HiFi stereo... From **MGM/UA Home Video** in January comes **Sam Shepard's** critically-acclaimed stage-to-screen drama, *Fool For Love*, starring Shepard, **Harry Dean Stanton**, **Kim Basinger** and **Randy Quaid**. Suggested retail is \$79.95, HiFi stereo, VHS and Beta... **CBS/Fox Video** further lives in to colorization in the New Year with a colorized version of **John Houson's** classic *Maltese Falcon*, starring **Humphrey Bogart**. Suggested retail is \$79.98, VHS and Beta. Also from CBS/Fox in January, **John Carpenter's** *Big Trouble In Little China*, starring **Kurt Russell**. Suggested retail is \$79.98, HiFi stereo, VHS and Beta.

CASH BOX TOP 40 VIDEOCASSETTES

	L	W		L	W		
	O	O		O	O		
	C	C		C	C		
1	INDIANA JONES AND THE TEMPLE OF DOOM	1	7	20	BACK TO THE FUTURE	12	34
	Paramount Home Video 1643				MCA Home Video 80196		
2	SLEEPING BEAUTY	2	7	21	RUNAWAY TRAIN	14	10
	Walt Disney Home Video 476				MGM 800867		
3	JANE FONDA'S LOW IMPACT WORKOUT	5	8	22	MURPHY'S LAW	17	5
	KVC/RCA Video Production/Karl Loriman Home Video 070				Cannon Films/Media Home Entertainment M849		
4	JANE FONDA'S NEW WORKOUT	7	11	23	ALIEN	21	17
	KVC/RCA Video Productions/Karl Loriman Home Videos 069				CBS/Fox Video 1090		
5	DOWN AND OUT IN BEVERLY HILLS	3	11	24	CROSSROADS	22	10
	Touchstone Home Video 473V				RCA 60665		
6	PRETTY IN PINK	4	10	25	JO JO DANCER: YOUR LIFE IS CALLING	33	2
	Paramount 1858				RCA/Columbia 21878		
7	MONEY PIT	6	7	26	COBRA	35	2
	MCA Home Video 80387				Warner Bros. Home Video 11594		
8	PLAYBOY VIDEO CENTREFOLD #3	11	10	27	AMADEUS	23	12
	Karl Loriman HV509				HBO/Cannon Video TVA 2997		
9	OUT OF AFRICA	10	13	28	THE CAGE	24	6
	MCA 80350				Paramount Home Video 60040-01		
10	KATHY SMITH'S BODY BASICS	15	9	29	MURPHY'S ROMANCE	27	19
	JCI Video 8111				RCA/Columbia Pictures Home Video 20649		
11	F/X	8	12	30	SANTA CLAUS THE MOVIE	28	7
	EMI HBO Video 3769				Media Home Entertainment 846		
12	9 1/2 WEEKS	9	8	31	8 MILLION WAYS TO DIE	29	8
	MGM/UA Home Video 800973				CBS/Fox Video 6118		
13	BEVERLY HILLS COP	16	6	32	WILD CATS	30	8
	Paramount Home Video 1134				Warner Home Video 11583		
14	GUNG HO	13	12	33	PLAYBOY VIDEO CENTERFOLD #4		DEBUT
	Paramount Pictures/Paramount Home Video 1751				Karl Loriman HV513		
15	PINOCCHIO	18	12	34	YOUNG SHERLOCK HOLMES	31	12
	Walt Disney Home Video 239				Amblin Ent./Paramount Home Video 1670		
16	STAR TRACK 2/WRATH OF KHAN	19	6	35	GHOSTBUSTERS	32	6
	Paramount Home Video 1183				RCA/Columbia Pictures Home Video 620413		
17	JANE FONDA'S PRIME TIME WORKOUT	20	12	36	CRITTERS	34	10
	KVC/RCA Video Productions/Karl Loriman Home Videos 058				RCA 62666		
18	MY NAME IS BARBRA	25	4	37	IRON EAGLE	36	18
	CBS/Fox Video 3519				CBS/Fox Video 6160		
19	LUCAS	26	4	38	MUSIC MAN	37	11
	CBS Fox Video 1495				Warner Home Video 11473		
				39	SPIES LIKE US	38	20
					Warner Home Video 11533		
				40	BODY HEAT	39	7
					Warner Home Video 20005		

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.



ALMA MATER—Lead singer for Mercury/PolyGram recording act *Kool & the Gang* James "J.T." Taylor, an alumnus of Hackensack High School in New Jersey, recently returned to his alma mater to shoot the video for the band's current single, "Victory." The video, which features students from the school as well as the band in performance, was directed by John Dahl. Pictured (l-r) are: "J.T." and students, discussing a dance sequence.

PLIGHT OF THE HOMELESS—First there was **Band Aid**, then **USA For Africa** and **Live Aid**. Now, thanks to the efforts of groups like **Ted Hayes's Justiceville**, Los Angeles, a great deal of attention has been directed towards the plight of the homeless. So much so, that the United Nations has officially declared 1987 to be "**The International Year of Shelter For The Homeless (IYSH)**." One quarter of the world's population lacks adequate housing, according to **The United Nations Center For Human Settlements**. Approximately 100 million people have no shelter whatsoever. In developing countries, 50 to 75 percent of urban dwellers live in slum and squatter settlements. Within 15 years, the urban population in those countries is expected to increase to 2 billion. **John E. Cox**, first director of IYSH, stated that the philosophy behind the year is "To secure renewed political commitment and effective action within and among nations, and to help the millions of poor all over the world to build or improve their shelter and neighborhoods, and by so doing, make it possible to integrate them into the process of economic development." IYSH highlights the plight of the homeless and of all low-income people who find affordable housing in decent neighborhoods out of reach. A major feature of the program is to disseminate information on ways to help the disadvantaged to improve both their shelter and neighborhoods in which they live. Individuals and organizations who wish to learn

more about how to participate in the IYSH should write: June Q. Koch, P.H.D., Domestic Focal Point For IYSH, Office of Policy Development and Research, U.S. Department of Housing and Urban Development, Washington, D.C., 20410. Ted Hayes, director of Justiceville, Los Angeles, made contact with the brilliant young songwriter **Donny McCullough**, who subsequently has written and produced an outstanding song titled "Street People." Donny and Ted took the project to **Bill Walker**, president, **On The Spot Records**, who along with many name recording artists (ie. Joyce Kennedy) went into the studio and have put together an absolute "smash." The proceeds from the funds (record sales) will go to certain "grass roots" organizations via "Homes For The Homeless" through a foundation set up in Donny McCullough's name at **B.M.I.** On behalf of the poor and homeless everywhere, take a few minutes, listen and play this song. Remember the thin line theory: It's a thin line between success/failure, love/hate, etc... Sure it may be someone else, but it could very well be anyone of "us" due to (in most cases) circumstances beyond our control. One record purchased by each working citizen would certainly lend a lot of "much" needed support for a worthy cause! Hats off to Ted Hayes, Donny McCullough, Bill Walker, Joyce Kennedy and the many recording artists who lent their talents and time to the project, and thanks to radio everywhere on behalf of the aforementioned

for your airplay support!

INDUSTRY ACTIVITY FOR 1986—This year has definitely been one of the more active and exciting years for the industry. Here are just a few of its developments. To start with, we saw the return of the legendary **Al Bell** with his new label **Edge Records**. **Kenny Gamble** and **Leon Huff's** PIR Records scores major successes. **Brian** and **Edward Holland** form a very successful production company. **Richard Mack** comes back strong with **Catawba Records**, likewise for **Matt Parsons' Road Runner Records**. **Al Gees' Rendezvous Records** hits with O.C. Smith. **Lee Michaels** programs **WGCI** Chicago, **Jerry Boulding** programs **WBMX** Chicago. **Cliff Winston** programs **KJLH**, **Mitch Faulkner** PD at **WEKS**. **Bobby O'Jay**, **WDIA**, works five different cities and stations in the same day. **George "Boogaloo" Frazier** and **Bobby Earl** program **KOKY**, **Tony Dean** programs **WVDM**, **E. Rodney Jones** upped to PD at **WTKL**, **Mike Roberts** new morning man at **WVEE**. **Ray Boyd** named PD **WVEE** replacing the late **Scotty Andrews**. **James Jordan** exits **WNHC** for national promotions at **Tommy Boy**. **Alvin Stowe** programs **WBLX**. Songwriter **Al Cleveland** buys **WXVX**. **Al Wallace** moves to **Arista** from **WXOK**. **Tony Gray** programs **WRKS**. **Doc Kilgore** leaves **KMJQ** for **WBMX**. **Michael Johnson** appointed vp at **EMI**. **Ron Ellison** returns to **Warner Bros.** as vp. **Hank Caldwell** appointed executive vp **Solar**. **Sylvia Rhone** takes

over **Atlantic Black music Division** vp/gm. **Richard Nash** to national position at the same. **Ed Ekstine** to head **Casablanca/Wing Records**. **Tu Joyner** celebrates one year of du city radio. **Cecile Whitmore** exits **WJLB** for promotional job with **Arista**. **Young Black Programmers Coalition** holds their ninth annual meeting in **Houston**. **Tommy Marshall** **WKXJ** elected president. **Jack "The Rap-er's"** family affair held in **Atlanta**. **Jheryl Busby** appointed president **Black Music MCA**. **Gene Harris** named PD at **XHRM**. **Lynn Tolliver** PD **WZAK**, returns to work after injury later named operations director. **Michael Saunders** programs **WPE**. **Chester Benton** named operations manager at **WRAP**. **Ann Davis** appointed gm at **KACE**. **Bob Collins** turns to program **WAWA**. **Don Allen** named PD **WOWI**. **Pam Wells** programs **WHRK**. **Elroy Smith** named VP at **WILD**. **Mike Davis** exits/turns as program director for **WZZ**. **Rick Morrison** named executive director **BMA**, **Lee Michaels** preside **BMA**. **Don Brooks** returns to **WW** as om/pd. **Doug Harris** program **WJMO**. **Lawrence Tanter** PD **KUT**. **Jay King** hits major musical success. Health, happiness, prosperity and very special thanks to all of "you" for your support of **Cashbox** and **The Radio Report!**

Bob Lon

Thank You Black Radio for making 1986 a chart breaking year for the Triple T family of labels:



TRIPLE T RECORDS



Four (4) in a row with more to go!!!

- "CHOCOLATE LOVER" by DONNELL PITMAN
- "YOU BRING ME UP" by CAPTAIN SKY
- "LUCY" by GENE CHANDLER
- "YOUR LOVE IS DYNAMIYE" by DONNELL PITMAN

Hot And New On Your Desk In 1987

- "I'M COMING TO GETCHA" by ESSENSE

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HIGH PRIORITY



Dave Clark
National Director of Promotions
Malaco Records



Al Bell
President
Edge Records

In just three weeks after their releases, **Bland's LP "After All"** and **Rose Brothers' LP "Everything Coming Up Roses"** have each charted and are hitting the market with major airplay support nationwide. Due to feedback from air personalities, **Bobby** forthcoming single will be "**Angel**." **Breaking big** for **The Brothers** is their single "**Easy Love**." **Little Milton's "Annie Mae's Cafe"** is still doing extremely well, and **Johnny Taylor's "Loverboy"** is due after the first of the year. Exciting new artists: **Arletta Noyes** **engale** from **Memphis** will debut an LP in **March of '87**, and songwriters **Sam Johnson** and **Bob Johnson**, who have song-crafted many **Malaco** releases, have signed as producers to be named group with product due in **July 1987** on **Muscle Shoals**.

We are very pleased to have a hit single with **J. Blackfoot's "U-Turn"**. His album "**U-Turn**" is being shipped immediately. Our release of "**Let It Be Me**" by **Marsalis and Babb** is an instant add at most urban stations. It is an automatic quiet storm hit. **The Main Ingredient's "If You Were My Woman"** is going on immediately. It is an automatic quiet storm add and is breaking in **New York City** in one week off air from **WBLS**. Our 12 inch on **Bobby Blue**, "**You Never Miss Your Water**" being added in the **midwest** and **south**. In one week we are shipping an album titled "**Sheer Pleasure**" by **David Dee**. It is loaded with surprises, and we are very excited about its potential.



Michael Johnson
President of Black Music Promotion America

Black America's vice president of black music promotion, Michael Johnson, is a man with a most outstanding vigor towards the kind of vigor which is backed by an unusual dedication and motivation. When Michael gets the job done, he gets it done and EMIA must be very proud to have him on their team of pros.

Born in Buffalo, N.Y. on December 27, 1951, this transplanted New Yorker is now living the Los Angeles dream with four beautiful children and a successful position as a top record company executive.

His humble industry beginnings were made with the United Artists royalty department, which was ironically located in the same building that EMIA occupies today. Having an understanding of how money is distributed within the record business is an excellent place to start any music industry training. From there, Blavins, formerly of Elektra Records, hired him on as a counter salesman for Soul City-Stop.

After Soul City, Michael's career in promotion was brought to fruition. First, Skipper hired him to work with Record Merchandising in Los Angeles, a company which took care of the distribution for various large record companies, including Motown. Then, in 1979, he had the distinct opportunity of promoting for Warner Brothers under the guidance of Tom Draper and Pete Thompson in Los Angeles (with Louie), Chicago and Milwaukee.

From Warner Bros., a great deal of Michael's preparation and development for EMIA was spent in four excellent years at CBS Records, "a company," according to Michael, "that will always set standards for the industry." His promotion training at CBS began in Los Angeles in 1981 with Vernon Lighter and Doug Wilkins. Then in 1984, he was transferred to marketing as a production manager under the direction of Bob Woodward, Arma Andon and Bob Willcox.

Well, needless to say, Michael's experience made him a wanted man for EMIA America. He was originally hired on January 13, 1986 as their national director of black music promotion, and in July of 1986 he was in position to the status of vice president of black music promotion. Today, EMIA continues to be an outlet for his thriving and creative contributions to the industry.

Michael subscribes to the belief that a good support team equals success. In his own wise words, "The thread that binds is a commonality that is the heartfelt motivation of each member of that support team. No one person can do it alone. I thank god for those who have known me, even those who have openly disapproved but have never turned their backs on me. I will never forget

According to Michael, good people respond to good music, and it is the distinct

objective of Capitol/EMI/Manhattan to "echo the peoples sentiments." Working in conjunction with remarkable leaders like Varnell Johnson, Ronnie Jones, Dick Williams (EMI) and Jim Mazza (EMI), they are firmly achieving their objective in, what Michael calls, "a real family atmosphere."

Dedication and excellence are usually accompanied by some form of acknowledgement, and in Michael's case, he has been widely acknowledged. In 1979, Warner Bros. named him promotion man of the year, and in 1980 the same company awarded him for outstanding promotion in Chicago. Then it was CBS's turn with a 1981 breaker award, a 1982 local promotion man, and in 1983, CBS marketing honored him as their local promotion man of the year. In 1984, the Jaycees made Michael their outstanding young man of America, and in 1985, an award from his peers was presented to Michael for outstanding achievement from the Los Angeles Promotion Society.

In his spare time, Michael enjoys tennis, basketball, softball, chess and bid-wiz. His philosophy: "being happy is a pursuit that becomes a lifetime hobby." With happiness for a hobby Michael, success will surely follow you around.

Judie Haymes



Yvonne Daniels
Afternoon Drive Personality WGCI-FM

When you're speaking of female pioneers in radio, you must include in that list of lovely ladies, one Yvonne Daniels. Currently the mid-day drive personality for WGCI-FM, Chicago, Yvonne has stepped beyond traditional boundaries in almost every position she has ever held.

Having already developed a fine tuned ear for music (father, mother and aunt all singers, and grandmother a pianist), Yvonne played the clarinet by ear, and was the head majorette in her high school band.

In college, Yvonne studied english and social studies, without suspecting that she would one day end up in broadcasting. Nevertheless, "the girl with the unusual voice" according to the announcer who auditioned her, landed a small, once a week role in a local show. She read her part so beautifully each week that the owner of the station decided to hire her on for WOBS, Jacksonville, FL. She started out broadcasting job mart, recipes, public service announcements & recorded public service announcements, as well as hosting a weekend gospel program. From there, she began an experimental telephone request show called "Requestfully Yours." The show, which was broadcast from a men's store window, was going so well that it tied up all the down-

town phone lines, thus forcing WOBS to give it up. Once back inside the station, however, Yvonne was given the 10am-2pm spot where she became #1, gaining the stations highest ratings.

Her claim to fame, however, does not stop at radio. In fact, the lady can sing, and did so by nightfall, backed up by none other than her program director on guitar. People used to ask her, "Are you the same Yvonne Daniels on the radio?" or vice versa.

After Florida, Yvonne was transferred to a bigger market, East St. Louis, where she had 2 shows daily and set up the same traffic system that was being used in Florida. Also, while in St. Louis, a Chicago program director commissioned her to combat a very popular jazz D.J. named Sid McCoy. Much to everyone's surprise, however, Sid and Yvonne developed a friendship that ended up in the broadcasting of a very successful show called, "Sid and Yvonne," which aired on a 50,000 watt station, WCFL.

Then, answering a call from the windy city, Yvonne moved on to WSDM for the 7-11pm slot and a show called "Daniels Den," where she once again became #1, this time in Chicago.

By then, Ms. Daniels had become quite well known in her area, and WLS was hot on her trail. She accepted an offer from Mr. Paul, general manager at WLS, and found that she was the first woman there ever to be hired on as a jock, once again filling the shoes of a pioneer.

On June, 1, 1982, Yvonne Daniels became the first morning drive D.J. (5-10am) for WGCI-AM 1390. Her show consisted of



adult contemporary, oldies, jazz and urban contemporary. It was quite a change from WLS, and she was given the freedom of doing her own programming within the boundaries of WGCI's designated format.

In January of 1986, WGCI-AM began a simulcast of it's morning and mid-day drive shows on FM radio. Once again, this pioneer stepped in and became the mid-day drive personality for the new WGCI-FM. The successful FM broadcasts were WGCI's precursor to their now total AM/FM simulcasts.

It takes a great deal of drive and determination to be a veteran, and Yvonne has been noted for her achievements with numerous awards. She has worked for WOBS, WBBR, WYNR, WBEE, WCFL, WSDM, WLS, WGCI-AM and FM, and is still going strong.

Yvonne Daniels, you are truly an inspiration to young and old professionals everywhere.

Judie Haymes

CONGRATULATIONS
to all the artists who helped make 1986
our best chart year ever!

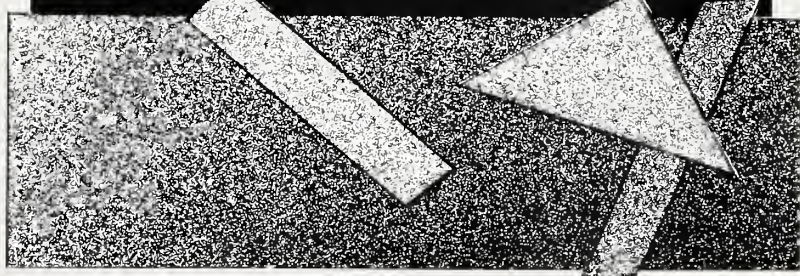
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BLACK CONTEMPORARY



MIXING THE HIT Putting the final touches on his latest single "You've Got To Keep On Hanging In There," seated L-R. Tombionca recording artist Lamar Barry, producer Tim Horri-gan, engineer/owner Promise Studio Danny Watson. Standing L-R: executive producer Bill Brinkley, president Tombionca Records Ed Crawley and consultant Wendell Bates.



THE MESSAGE OF SOWETO Jeffrey Osborne visited the Z-103, Columbus, OH., to kick off their campaign to send at least 100,000 signatures to the government of Soweto. Osborne is pictured holding up some of the signatures with Z-103's p.d. and morning personality Mike (D.) Davis.



HIT CITY WELCOMES LUTHER CCR Video/Monument production of 'Hit City' scheduled for the Christmas weekend will feature none other than Luther Vandross who is shown here (L) stressing a point to host Warren Epps during the recent recording of the show.



DR. DAVE SPEAKS OUT Dave Clark, the dean of promotions, divulges some of his promotion secrets to a capacity crowd during the National Black Media Coalition recently held in Washington, D.C.



SBN TO SIMULCAST UNCF TELETHON For the second consecutive year, the Sheridan Broadcasting Network will simulcast the United Negro College Fund's "Lou Rawls Parade of Stars" telethon, Saturday, December 27th, 6pm in most markets. Affirming the commitment are (L) Ronald Davenport, chairman of SBN, and (R) Christopher F. Edley, president & ceo of UNCF."

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

	L	W		L	W		L	W		L	W			
	W	C		W	C		W	C		W	C			
1	JUST LIKE THE FIRST TIME FREDDIE JACKSON (Capitol ST 12495)	1	8	20	REAL LOVE ASHFORD & SIMPSON (Capitol ST-12649)	18	16	39	FULL FORCE GET BUSY 1 TIME FULL FORCE (Columbia BFC 40395)	40	21	59	EL DeBARGE (Gordy/Motown 6181GL)	58
2	GIVE ME THE REASON LUTHER VANDROSS (Epic FE 40415)	2	11	21	KINGDOM BLOW KURTIS BLOW (Mercury/PolyGram 830 215-1M-1)	21	9	40	PRIVATE PASSION JEFF LORBER (Warner Bros. 1-25492)	44	5	60	NEVER FELT SO GOOD JAMES INGRAM (Qwest/Warner Bros. 25424)	60
3	LICENSED TO ILL BEASTIE BOYS (Def Jam/Columbia BFL 40238)	3	5	22	A LOT OF LOVE MELBA MOORE (Capitol ST-1247)	22	17	41	ALWAYS IN THE MOOD SHIRLEY JONES (Philadelphia Int'l. ST 53031)	41	21	61	QUIET STORM PEABO BRYSON (Elektra 60484)	62
4	RAPTURE ANITA BAKER (Elektra 9-60444-1)	4	39	23	WINNER IN YOU PATTI LABELLE (MCA 52770)	24	33	42	HOT TOGETHER POINTER SISTERS (RCA 5609-1)	43	3	62	OBSESSION BOB JAMES (Warner Bros. 1-25494-1)	64
5	WORD UP CAMEO (Atlanta Artists 830265)	5	15	24	I COMMIT TO LOVE HOWARD HEWETT (Elektra 60487)	23	15	43	L IS FOR LOVER AL JARREAU (Warner Bros. 9-254771)	38	13	63	WHISTLE (Select SEL 21615)	61
6	SHAKE YOU DOWN GREGORY ABBOTT (Columbia BFC 40437)	6	12	25	LOVE ZONE BILLY OCEAN (Jive/Arista JL8-8409)	25	33	44	LIFE, LOVE & PAIN CLUB NOUVEAU (Warner Bros. 9-25531-1)	48	2	64	GRAVITY JAMES BROWN (Scotti Bros./CBS FZ40380 CBS)	63
7	DANCING ON THE CEILING LIONEL RICHIE (Motown 6158 ML)	7	16	26	LIVE IN LOS ANGELES MAZE FEATURING FRANKIE BEVERLY (Capitol SWBB-12479)	26	14	45	DESTINY CHAKA KHAN (Warner Bros. 25425-1)	42	20	65	GAP BAND 8 THE GAP BAND (Total Experience/RCA)	DEBU
8	RAISING HELL RUN D.M.C. (Profile PRO-1217)	8	30	27	LIVING ALL ALONE PHYLLIS HYMAN (Manhattan ST53029)	26	14	46	INSIDE STORY GRACE JONES (Manhattan ST 53038)	46	4	66	PARADE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 9-25395)	65
9	LONG TIME COMING READY FOR THE WORLD (MCA 5829)	10	4	28	ONE WAY XI ONE WAY (MCA 5823)	32	5	47	HEADLINES MIDNIGHT STAR (Solar/Elektra 9-60454)	45	31	67	DO ME BABY MELLI'SA MORGAN (Capitol ST-12434)	66
10	VICTORY KOOL & THE GANG (Mercury/PolyGram 830 398-1)	12	4	29	AN IMITATION OF LOVE MILLIE JACKSON (Jive/RCA 1016106-J)	28	6	48	EMOTIONAL JEFFREY OSBORNE (A&M SP 103)	47	28	68	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	67
11	ARETHA ARETHA FRANKLIN (Arista AL-8442)	11	7	30	U-TURN ISSAC HAYES (Columbia FC 40316)	30	4	49	DR. C.C. CLARENCE CARTER (Ichiban 1003)	53	3	69	WILD AND FREE DAZZ BAND (Geffen/Warner Bros. GHS 24110)	68
12	CONTROL JANET JACKSON (A&M SP 3905)	9	45	31	LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135)	27	68	50	WHITNEY HOUSTON (Arista AL1-8212)	49	86	70	THEATER OF THE MIND MTUNE (Epic FE 40262)	69
13	UNDER THE BLUE MOON NEW EDITION (MCA 5912)	35	3	32	BLOODLINE LEVERT (Atlantic 81668)	29	21	51	CLOSER THAN CLOSE JEAN CARNE (Omni/Atlantic 90492)	50	23	71	TRUE BLUE MADONNA (Sire 25442-1)	71
14	BREAKING EVERY RULE TINA TURNER (Capitol PJ 12530)	14	13	33	KLYMAXX (MCA 5832)	34	3	52	OH, MY GOD! DOUG E. FRESH & THE GET FRESH CREW (Reality S-9649)	57	2	72	EMERALD CITY TEENA MARIE (Epic FE 40318)	74
15	JUICE ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)	15	16	34	WHILE THE CITY SLEEPS... GEORGE BENSON (Warner Bros. 1-2547)	37	14	53	SILK AND STEEL FIVE STAR (RCA AFL-1 9501)	52	14	73	CHICO DeBARGE (Motown 6214MLA)	75
16	UNITED COMMODORES (Polydor/PolyGram 831-194-1)	16	6	35	ZAGORA LOOSE ENDS (MCA-5745)	31	12	54	VESTA VESTA WILLIAMS (A&M AM SP-5016)	55	5	74	BIG & BEAUTIFUL FAT BOYS (Sutra SUS 1017)	70
17	TO BE CONTINUED . . . THE TEMPTATIONS (Gordy/Motown 6207GL)	13	20	36	DUOTONES KENNY G (Arista AL8-8227)	33	14	55	GOOD TO GO LOVER GWEN GUTHRIE (Polydor/PolyGram 829 532-1Y-1)	51	20	75	REACTION REBBIE JACKSON (Columbia BFC 40364)	72
18	KING OF STAGE BOBBY BROWN (MCA 5827)	19	5	37	BACK IN BLACK WHODINI (Jive/Arista JL8-8407)	36	33	57	SKEEZER PLEAZER U.T.F.O. (Select FMS 21616)	54	27			
19	SHOCKADELICA JESSE JOHNSON (A & M SP5122)	17	10	38	SHIRLEY MURDOCK! SHIRLEY MURDOCK (Elektra 9 60433)	39	5	58	SANDS OF TIME S.O.S. BAND (Tabu/CBS FZ 40279)	59	32			

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is serious!

J. Blackfoot

Marshall & Babb

The Main Ingredient

David Dee

Bobby McClure

CASH BOX TOP 12" DANCE SINGLES

	L	W		L	W		L	W		L	W
	W	C		W	C		W	C		W	C
1 SHAKE YOU DOWN GREGORY ABBOTT (Columbia 44-05959)	1	11	20 YOU BE ILLIN' RUN D.M.C. (Profile PRO-7119)	23	7	40 FACTS OF LOVE JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 0-20545)	46	4	59 LOVE ME IN SIBERIA LABAN (Critique CR 8525)	DEBUT	
4 CONTROL JANET JACKSON (A&M SP-12209)	4	7	21 CRAZAY JESSE JOHNSON (A&M 2878)	29	10	41 GRAVITY JAMES BROWN (Scotti Bros. 42905943)	27	10	60 THUNDER AND LIGHTNING MISS THANG (TB 889)	48	13
3 IT'S THE NEW STYLE/PAUL REVERE BEASTIE BOYS (Def Jam/Columbia 44-05958)	3	9	22 GOIN' TO THE BANK COMMODORES (Polydor 885 358-1)	24	8	42 NOTORIOUS DURAN DURAN (Capitol V-15264)	41	6	61 SERIOUS (REMIX) DONNA ALLEN (21 Records/Atlantic 0-96794)	DEBUT	
7 LOVE YOU DOWN READY FOR THE WORLD (MCA 23680)	7	11	23 STAY A LITTLE WHILE, CHILD (EXTENDED VERSION) LOOSE ENDS (MCA 23635)	20	22	43 ONCE BITTEN TWICE SHY VESTA WILLIAMS (A&M SP-12206)	47	4	62 HOOKED ON YOU 5WEET 5EN5ATION (Next Plateau 50046)	51	5
6 TALK TO ME (REMIX) CHICO DeBARGE (Motown 4567MG)	6	10	24 ERIC B. IS PRESIDENT ERIC BARRIER (Zakia 014)	16	12	44 BIG FUN THE GAP BAND (Total Experience 2701-1-TD)	50	5	64 FRENCH KISSIN DEBBIE HARRY (Geffen 0-20575)	52	5
2 SUMMERTIME, SUMMERTIME NOCERA (Sleeping Bag SLX-22)	2	16	25 GIRLFRIEND BOBBY BROWN (MCA 23643)	31	6	45 CHANGE OF HEART CYNDI LAUPER (Portrait/CBS RAS 2560)	49	4	64 THE MIDAS TOUCH MIDNIGHT STAR (Solar/Elektra ED 51338)	57	17
5 WORD UP CAMEO (Atlanta Artists/Polygram 884 933-1)	5	18	26 THE RAIN (LONG VERSION) ORAN "JUICE" JONES (Def Jam/Columbia 44-05930)	19	20	46 MISUNDERSTANDING JAMES (D-TRAIN) WILLIAMS (Columbia 44-05967)	55	2	65 WHEN I THINK OF YOU (REMIX) JANET JACKSON (A&M 5P 12180)	61	19
3 JEALOUSY CLUB NOUVEAU (King Jay/Tommy Boy TB 884)	9	17	27 I'LL TAKE YOUR MAN SALT AND PEPPER (Next Plateau NP 5002)	21	16	47 GOLDMINE (REMIX) SEXUAL POWER POINTER SISTERS (RCA 5774-1-RD)	43	6	66 POINT OF NO RETURN (REMIX) NU SHOOUZ (Atlantic 0-86829)	62	24
9 I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER (Island DMD 969)	8	10	28 C'EST LA VIE ROBBIE NEVIL (Manhattan/EMI V-56036)	45	4	48 DON'T THINK ABOUT IT (REMIX) ONE WAY (MCA 23659)	56	2	67 EARTH ANGEL NEW EDITION (MCA-23669)	63	17
0 VICTORY KOOL & THE GANG (Mercury/PolyGram 888 074-1)	17	8	29 TEMPORARY LOVE THING FULL FORCE (Columbia 44-05912)	25	14	49 SHOWING OUT MEL & KIM (Atlantic 0-86755)	54	4	68 BEST OF LOVE (REMIX) REGINA (Atlantic 0-86772)	64	6
11 DIAMOND GIRL NICE AND WILD (Top Hits TH-106)	11	17	30 EVERYBODY HAVE FUN TONIGHT WANG CHUNG (Geffen/PRO-A-2589)	30	8	50 COME GET MY LOVE TKA (Tommy Boy VC 887)	58	2	69 FREEDOM OVERSPILL/HIGHER LOVE (REMIX) STEVE WINWOOD (Island/Warner Bros. 0-2537)	65	7
12 MUSIQUE NON STOP KRAFTWERK (Warner Bros. 0-20549)	15	8	31 I CAN'T TURN AROUND (REMIX) J. M. SILK (RCA 5702-1-RD)	32	7	51 GOTTA SEE YOU TONIGHT BARBARA ROY (RCA PW-14405)	33	19	70 JUMPIN' JACK FLASH ARETHA FRANKLIN (Arista ADI-9529)	66	10
13 TASTY LOVE FREDDIE JACKSON (Capitol V-15254)	10	11	32 MY GIRL JOESKI LOVE (Elektra/Asylum 66833)	42	5	52 SPECULATION (REMIX) COLONEL ABRAMS (MCA 23670)	36	10	71 RUMORS/VICIOUS RUMORS (EXTENDED VERSION) TIMEX SOCIAL CLUB (Jay 001)	67	33
14 HUMAN (EXTENDED VERSION) HUMAN LEAGUE (A&M SP112197)	12	12	33 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) GRACE JONES (Manhattan 56038)	39	6	53 ONCE IN A LIFETIME GROOVE (REMIX) NEW EDITION (MCA 23692)	60	2	72 I'M CHILLIN' KURTIS BLOW (PolyGram 888 00-1)	68	13
15 TRUE BLUE MADONNA (Sire/Warner Bros. 0-20533)	13	12	34 SOMEONE LIKE YOU SYLVESTER (Warner Bros. 0-20548)	38	5	54 BOY TOY TIA (RCA 5769-1-RD)	59	2	73 TYPICAL MALE (REMIX) TINA TURNER (Capitol V-15249)	69	16
16 NAIL IT TO THE WALL STACY LATTISAW (Motown 4563MG)	14	13	35 UNFAITHFUL SO MUCH FULL FORCE (Columbia 44-05955)	35	5	55 CAN'T WAIT ANOTHER MINUTE FIVE STAR (RCA 5731-1RDCB)	37	13	74 MAKE THE MUSIC WITH YOUR MOUTH BIZ BIZ MARKIE (Prism PS2008)	70	9
17 FOR TONIGHT NANCY MARTINEZ (Atlantic 0-86789)	18	15	36 THE NEW YORK RAPPER BOBBY JIMMY & THE CRITTERS (Macola 947)	40	5	56 LOVE CAN'T TURN AROUND (REMIX) PHILLY CREAM (Cotillion/Atlantic 0-96805)	44	6	75 TWO OF HEARTS (DANCE MIX) STACEY Q (Atlantic 0-86797)	71	28
18 BRAND NEW LOVER DEAD OR ALIVE (Epic EAS-2521)	22	8	37 GIRLS AIN'T NOTHING BUT TROUBLE JAZZY JEFF AND FRESH PRINCE (Word WD1)	26	17	57 SITUATION #9 CLUB NOVEAU (Tommy Boy TB 891)	DEBUT				
19 WE CONNECT STACEY Q (Atlantic DMD 990)	28	5	38 A LITTLE BIT MORE MELBA MOORE/FREDDIE JACKSON (Capitol V15256)	34	10	58 MR. BIG STUFF HEAVY D. AND THE BOYZ (MCA 23691)	DEBUT				
			39 OPEN YOUR HEART MADONNA (Sire/Warner Bros. 0-20597)	53	2						

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

New 12" Releases

- TIERRA** (Satellite S-12-011)
Hollywood (5:27) (Pacm Int'l - BMI/ASCAP) (Caddich, Apple, Vincent, Olegar, R. Salas) (Producer: C. Cooper)
- JESSE JOHNSON** (A&M SP-12219)
She (I Can't Resist) (7:22) (Shockadelica, Almo - ASCAP) (J. Johnson) (Producer: J. Johnson)
- THE MAIN INGREDIENT** (Edge ED 12-004)
"If I Were Your Woman (If You Were My Woman)" (5:05) (Jobete - ASCAP) (L. Ware, P. Sawyer, C. McMurray) (Producers: B. Scott, Vice Versa)
- SPENCER JONES** (Profile Pro-7129)
Miss Friday (6:00) (Protoons - ASCAP) (C. Jenning, S. O'Donnell, M. Lascelles) (Producers: S. O'Donnell, M. Lascelles)
- THE THE** (Epic 49-05982)
Infected (6:10) (Publisher not listed) (M. Johnson) (Producers: W. Livesey, M. Johnson)
- DOUG WAIN** (Wainwave WW 5458-205)
Turn Me On (4:16) (WainWave - ASCAP) (D. Wain) (Producers: D. Wain, J. Lesley)

MOST ACTIVE



Control—Janet Jackson—(A&M)

STRONG ACTIVITY

- Crazy**—Jesse Johnson—(A&M)
It's The New Style/Paul Revere—Beastie Boys—(Def Jam/Columbia)
Victory—Kool & The Gang—(Mercury/PolyGram)
Love You Down—Ready For The World—(MCA)

CLUB PICK

Freak In The Street—Untouchables—(MCA)
D.J.: Rose Molinari
Club: Peanuts
Location: West Hollywood

Comments:
"Good response on the dance floor."

RETAILER'S PICK

Serious—Donna Allen—(21 Records/Atlantic)
Store: L&M Sound
Manager: Malcolm McCallum
Location: North Carolina

Comments:
"Good R&B sound, should be one of the big hits in 1987."



Jim Ladd
"Inner-View" Host

"This is Jim Ladd . . . Inner-View." It's the voice that gets to you first. It's as deep as an ocean, as smooth as a silky sax solo, and it rumbles like a faraway train at midnight. It's the voice of a man born to radio. It's the voice of Jim Ladd.

A veteran of sixteen years on the Los Angeles radio scene, Ladd has become nationally renowned for his "Inner-View" radio program: a first-of-its-kind phenomenon that has become successful enough to spawn a host of imitators, forcing Ladd to create his own Inner-View Radio Network to syndicate the show nationally. Recently, however, Ladd has been conspicuously absent from the local radio scene, and this hiatus can be attributed to a creative collaboration with talented TV producer Nancy Gaelen. Ladd is goin' uptown - he's making the show to television!

It's a concept that has been in the back of Ladd's mind for five years, and it seems to be a natural: the same insightful and intriguing give-and-take that characterized the wildly popular radio show translated to the visual medium. Actual production was held

Deborah LeWow

MS Distributors

Let's see... independent promoters. Oh yeah, those sleazy schmoozers who hang out with the Mafia and slip their local PDs a couple of grams along with the latest singles, right? WRONG! Just ask Deborah LeWow, a hard-working, dedicated and professional promoter based out of Atlanta, GA.

Deborah works for MS Distributors, an independent firm that provides sales and promotion services for small independent labels. "Basically, the majority of our labels are the black 12" labels like Profile, Nicola, Select, Sleeping Bag, and a few others. We also do some jazz promotion with the GRP label," she adds. Deborah is responsible for pop and jazz promotion with MS, and within the pop category comes any black cross-overs. "We will get a project like a Run-DMC that breaks big in the black market and then begins to cross over into pop, and then it becomes my responsibility. Another example would be Nocera, which is breaking big out of Miami. My priorities are based strictly upon how well the record is performing, and the chances of it crossing over to the pop chart. I listen to each record, determine which one I can do the best job on, and those are the ones that I concentrate on."

Promoting radio stations is nothing new to Deborah - she's been involved in the promotion business for 13 years, dating back to a stint with ABC Records beginning in 1973. Eventually, she became the assistant



Nancy Gaelen
"Inner-View" Producer

at bay until the proper team could be assembled, and it took a fateful meeting last year to bring the idea to fruition. "I was working over at Carson doing a pilot at the time," Gaelen recalls, "and Jim Ladd and Jim Rogers (the show's executive producer) came in one day with this idea. I knew it was right up my alley: credible music television with some blood and guts, with no fluff; something that had never been done before. So I just latched onto it and kept nagging at them until they told me I could do it." Ladd agrees, laughing

It did not take long. "Nancy was the first person ever to really see the show for what it is and truly believe in it," Ladd remembers. "She saw what the show was supposed to be and understood it."

What the show is supposed to be is a fast-paced, entertaining, and, above all, informative and in-depth look at top rockers: the "headline makers." The pilot has been shot, featuring Stevie Nicks, and the series promises to fill a glaring void in the entertainment chain. "There isn't any music information show that gives you what the artist is really

made it much easier to get records added." However, a few of her associates were put out of work, as they weren't even getting enough business to pay their phone bills. Needless to say, the majors found a way to get around this problem, as they allegedly funneled money earmarked for "tour support" to independent promoters through the act's manager. This system kept many indie promoters in business, but as Deborah notes, "they may not have the volume or the locks that they once had."

Deborah thoroughly enjoys her work, and still finds time to teach a course of radio promotion at the Music Business Institute in Atlanta. It's the little benefits that bring her the most joy: "We spend so much time schmoozing people to try to get records added and then once in a while a DJ or an MD will do or say something really nice and that makes all the time you spend on hold worthwhile. And, hey, where could you have this much fun and get it for it?"

1986's indie promotion scandal left its scars on many a promoter, but Deborah was one who actually welcomed the change. "Prior to the investigation, most of the indies were on retainer 52 weeks a year with the majors. Then when the majors went to the public policy of not hiring them, all of a sudden they were available to work for the independently distributed labels. That gave birth to the success of 'Wanna Be A Cowboy,' 'Walk This Way,' and 'Rumours.' The scandal actually helped us a great deal - it

like. For some reason it's not a popular angle but it's what the fans want to know," claims Gaelen.

The format will be essentially identical to the radio show; thoughtful questions written and posed by Ladd to the artists. However, the production team (Executive Producer Rogers, Producers George Paige, Lee Caplan, and Gaelen, as well as the always helpful John Collins) faced an aesthetic dilemma: how to make the process visually appealing? They decided to shy away from label-produced videos because of their omnipresent saturation, and decided instead to offer the viewer a much more intuitive and personal look at the featured rocker. "We're going to be airing a lot of stuff that has never been seen before from the artists' private collections, including live performances, home movies, and still photos," states Ladd. If the song in question has no relevant video material available, then the "Inner-View" team will produce their own visual accompaniment using material at hand.

Artists being interviewed will be discouraged from merely promoting their current gigs. "We want to keep this as timeless as possible, so we don't want to talk about their current album or tour," says the vivacious Gaelen. "We want to be able to play these forever. This is not news - this is information."

Dispensing creative and informative entertainment to Los Angelenos is a concept that Jim Ladd is not unfamiliar with, as he has been a mainstay album radio jock since the early 1970's, most notably at KMET. He bemoans the restrictive and conservative nature of radio in the 80's, believing with firm conviction that it handicaps both the air talent and the audience. "I think it's sad. I have worked with and against some of the best air talent that has ever been on the radio, and it bothers me that these very creative people have their hands tied behind their backs and are being reduced to card readers."

Ladd lays the burden of blame squarely at the feet of formatters who allow comput-

er print-outs of research results to determine their oh-so-tight playlists. "I really believe in the adage that all knowledge is good, so give me all the charts and graphs. But hey, that computer has been to a Rolling Stones concert; it's seen U2 live, it doesn't know what the other is talking about. That computer can realize how important rock and roll is culturally. Just put the damn record on the radio and let the audience judge." It's a rebellious attitude that endears Ladd to legions of loyal listeners, and he has to give back to his community some warmth and friendship that he has received through the donation of considerable time and effort to various organizations such as Greenpeace and the No Nukes movement, as well as MC'ing a recent benefit concert for the Whiskey for the Options House for away children.

Ladd has been successful for so long because of his sincerity, his deep conviction, and his obvious and overpowering love of rock and roll. His fondness lies intertwined within his newest project, the "Inner-View" television show. "I'd like to use rock music to explore other aspects of our culture. I would love to interview Sagan, or maybe people on the frontlines of the ecology or space movements, because this is where mankind's future lies," he cites Walter Cronkite, Bill Moyer, James Burke as television veterans who work he admires and strives to emulate.

"We have a real strange premise for a show - and that is that the audience is smart, fact, intelligent." Ladd leans forward to emphasize his point, as Nancy Gaelen nods in agreement: "It seems that every time a program comes along like a 'Cheers,' like a 'Street Blues,' like a 'St. Elsewhere,' great writing, then the audience sits up and responds. It simply doesn't have to be . . ." Well, with these two professionals at the helm, the all new "Inner-View" is guaranteed to be anything but junk. Look for it in your market soon, and prepare for music television.

Rob Yardum

Deborah thoroughly enjoys her work, and still finds time to teach a course of radio promotion at the Music Business Institute in Atlanta. It's the little benefits that bring her the most joy: "We spend so much time schmoozing people to try to get records added and then once in a while a DJ or an MD will do or say something really nice and that makes all the time you spend on hold worthwhile. And, hey, where could you have this much fun and get it for it?"

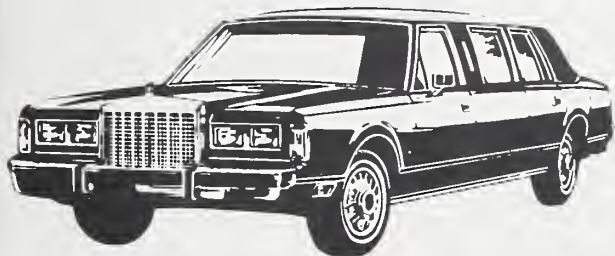
Deborah thoroughly enjoys her work,

Rob Yardum



HAAPPY NEW YEAR!!! . . . WNCN-FM Morning show host Bob "Ali Babba" Evans tries to conjure good spirits to help the Columbia Lions break their losing streak as NBC News captures the moment for posterity. This new move by a commercial classical station has attracted support from sports lovers everywhere.

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The Toast of Both Coasts

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ON PARR—John Parr recently dropped by United Stations Radio Network's New York studios to chat about his latest Atlantic release, "Running The Endless Mile." Pictured after the interview (l-r) are: Janice Ginsberg, director artist relations, US; John Wolff, Parr's manager; Denise Oliver, director of programming, US; Parr; and Lori Levin-Hayms, account exec, Ravenhead Public Relations.



JUST LIKE RONNIE SAID—Eddie Money and Ronnie Spector perform their recent Columbia single, "Take Me Home Tonight" on a recent edition of Dick Clark's American Bandstand for ABC-TV.



BOSTON ON BOYLSTON—MCA Records recently hosted a listening party for Boston's newest album release, "Third Stage." The party held at Boston's Allegro On Boylston, was attended by local radio, press and retailers. Pictured (l-r) are: Roman Marcinkiewicz, north east regional promotion manager, MCA Records; Sunny Jo White, Program director, WXKS Radio; and Tom Scholz of Boston.



PROMOTION . . . WHAT A CONCEPT—During a promotional tour to support his debut album for Columbia Records, "A Night At The Met," Robin Williams visited Z-93 in Atlanta. Pictured at the posh affair (l-r), Jim Graci and Steve McCoy of Z-93; Alan Orem, Columbia Records' LPM, Bob Case, program director Z-93; (in front) Mary Glen Lassiter, Z-93; and the Mar himself.

CRITICAL DECISIONS

Cash Box Employees Choose Their Top Ten Albums

Top Ten Albums—Stephen Padgett

1. **The Waterboys**—Medicine Bow 12" — Ensign (Import)
2. **Van Morrison**—No Guru, No Method, No Teacher — Mercury
3. **World Party**—Private Revolution — Ensign/Chrysalis
4. **Peter Case**—Peter Case — Geffen
5. **Peter Dinklage**—This Father's Day — Island
6. **Peter Gabriel**—So — Geffen
7. **Steve Winwood**—Back In The High Life — Island/Warner Bros.
8. **Paul Simon**—Graceland — Warner Bros.
9. **Jane Siberry**—Speckless Sky — Open Air
10. **Clannad**—Maccala — RCA

Top Ten Albums—Paul Iorio

1. **The Pogues**—Rum, Sodomy & The Lash — Stiff/MCA
2. **Steve Earle**—Guitar Town — MCA
3. **Elvis Costello**—Blood & Chocolate — Columbia
4. **The Rainmakers**—The Rainmakers — Mercury/PolyGram
5. **Paul Simon**—Graceland — Warner Bros.
6. **Bo Diddley**—Love & Hope & Sex & Dreams — Slash/Warner Bros.
7. **Peter Stampfel**—Peter Stampfel & The Bottlecaps — Rounder
8. **Rolling Stones**—Dirty Work — Rolling Stone/CBS
9. **Talking Heads**—True Stories — Sire/Warner Bros.
10. **The Jesus & Mary Chain**—Psychocandy — Warner Bros.
11. **The Feelies**—The Good Earth — Coyote

Top Ten Albums—Krista Waite

1. **Steve Winwood**—Back In The High Life — Island/Warner Bros.
2. **Eurythmics**—Revenge — RCA
3. **Bonnie Raitt**—Nine Lives — Warner Bros.
4. **Crowded House**—Crowded House — Capitol
5. **Robert Cray**—Strong Persuader — Mercury/PolyGram
6. **Paul Young**—Between Two Fires — Columbia
7. **Joan Armatrading**—Sleight Of Hand — A&M
8. **Kate Bush**—The Whole Story — EMI America
9. **Paul Simon**—Graceland — Warner Bros.
10. **Elvis Costello**—Blood & Chocolate — Columbia

Top Ten Albums—Tom De Savia

1. **Elvis Costello**—Blood & Chocolate — Columbia
2. **Lone Justice**—Shelter — Geffen
3. **Linda Ronstadt**—For Sentimental Reasons — Asylum
4. **REM**—Lifes Rich Pageant — I.R.S.
5. **Joan Armatrading**—Sleight Of Hand — A&M
6. **Steve Winwood**—Back In The High Life — Island/Warner Bros.
7. **Peter Case**—Peter Case — Geffen
8. **Mojo Nixon & Skid Roper**—Frenzy — Restless/Enigma
9. **Paul Simon**—Graceland — Warner Bros.
10. **Dwight Yoakam**—Guitars, Cadillacs, Etc., Etc. — Reprise

Top Ten Albums—DeAnna Corbit

1. **Peter Gabriel**—So — Geffen
2. **Talking Heads**—True Stories — Sire/Warner Bros.
3. **Genesis**—Invisible Touch — Atlantic
4. **Steve Winwood**—Back In The High Life — Island/Warner Bros.
5. **Patti LaBelle**—Winner In You — MCA
6. **Prince & The New Power Generation**—Parade — Paisley Park/Warner Bros.
7. **Cyndi Lauper**—True Colors — Portrait
8. **Eurythmics**—Revenge — RCA
9. **David Lee Roth**—Eat 'Em And Smile — Warner Bros.
10. **Bruce Hornsby**—The Way It Is — RCA

Top Ten Albums—Cynthia Banta

1. **Bruce Springsteen & The E-Street Band**—Live 1975-85 — Columbia
2. **Janet Jackson**—Control — A&M
3. **Genesis**—Invisible Touch — Atlantic
4. **Billy Ocean**—Love Zone — Jive/Arista
5. **Top Gun**—Original Motion Picture Soundtrack — Columbia
6. **Peter Gabriel**—So — Geffen
7. **Madonna**—True Blue — Sire/Warner Bros.
8. **Don Johnson**—Heartbeat — Epic
9. **The Monkees**—The Monkees Then And Now — Arista
10. **Steve Winwood**—Back In The High Life — Island/Warner Bros.

Top Ten Albums—Gregory Dobrin

1. **Pretenders**—Get Close — Sire/Warner Bros.
2. **Bruce Springsteen & The E-Street Band**—Live 1975-85 — Columbia
3. **David & David**—Boomtown — A&M
4. **Phil Alvin**—Unsung Stories — Slash
5. **Peter Gabriel**—So — Geffen
6. **World Party**—Private Revolution — Ensign/Chrysalis
7. **Iggy Pop**—Blah, Blah, Blah — A&M
8. **Dagmar Krause**—Supply & Demand — Hannibal
9. **Wild Seeds**—Brave, Clean & Reverent — Jungle
10. **Billy Idol**—Whiplash Smile — Chrysalis

Top Ten Albums—Brian Kassin

1. **Let's Active**—Big Plans For Everyone — I.R.S.
2. **New Order**—Brotherhood — Factory/Qwest
3. **The Smiths**—The Queen Is Dead — Warner Bros.
4. **Everything But The Girl**—Baby, The Stars Shine Bright — Sire/Warner Bros.
5. **Meat Puppets**—Out My Way (EP) — SST
6. **Richard Thompson**—Daring Adventures — Mercury
7. **REM**—Lifes Rich Pageant — I.R.S.
8. **Paul Simon**—Graceland — Warner Bros.
9. **Run D.M.C.**—Raising Hell — Profile
10. **Slovenly**—Thinking Of Empire — SST

Top Ten Albums—Tom Chang

1. **Scott Henderson & Tribal Tech**—Spears — Passport
2. **John Scofield**—Still Warm — Gramavision
3. **Chick Corea**—Electric Band — GRP
4. **Abdullah Ibrahim**—Ekaya — Black Hawk
5. **Pat Metheny/Ornette Coleman**—Song X — Geffen
6. **Frank Zappa**—Jazz From Hell — Barking Pumpkin
7. **Mark Johnson**—Bass Desires — ECM
8. **Miles Davis**—Tutu — Warner Bros.
9. **Bobby McFerrin**—Spontaneous Inventions — Blue Note
10. **Wynton Marsalis**—J. Mood — Columbia

Top Ten Albums—Rob Yardumian

1. **Tommy Keene**—Songs From The Film — Geffen
2. **REM**—Lifes Rich Pageant — I.R.S.
3. **The Lover Speaks**—The Lover Speaks — A&M
4. **The Smiths**—The Queen Is Dead — Sire/Warner Bros.
5. **The Woodentops**—Giant — Columbia
6. **David & David**—Welcome To The Boomtown — A&M
7. **Peter Case**—Peter Case — Geffen
8. **Billy Bragg**—Talking With The Taxman About Poetry — Go Discs/Elektra
9. **Screaming Blue Messiahs**—Gun Shy — Elektra
10. **Joe Jackson**—Big World — A&M

Top Ten Albums—Valerie Hansen

1. **Rosanne Cash**—Rhythm And Romance — Columbia
2. **Crystal Gayle**—Straight To The Heart — Warner Bros.
3. **Larry, Steve and Rudy: The Gatlin Brothers**—Partners — Columbia
4. **The Almost Brothers**—The Almost Brothers — MTM
5. **Terry Carisse**—None Of The Feeling Is Gone — Savannah
6. **Schuyler, Knobloch & Overstreet**—SKO — MTM
7. **Dan Seals**—On The Front Line — EMI America
8. **Merle Haggard**—Out Among The Stars — Epic
9. **New Grass Revival**—EMI America
10. **A.J. Masters**—Back Home — Bermuda Dunes

Top Ten Albums—Tom McEntee

1. **J. Cash, R. Orbison, J.L. Lewis, C. Perkins**—Class Of '55 — America Smash
2. **Randy Travis**—Storms Of Life — Warner Bros.
3. **The Judds**—Rockin' With The Rhythm — RCA/Curb
4. **Dan Seals**—Won't Be Blue Anymore — EMI America
5. **Nanci Griffith**—Once In A Very Blue Moon — Philo
6. **The Everly Brothers**—Born Yesterday — Mercury/PolyGram
7. **Lyle Lovett**—Lyle Lovett — MCA/Curb
8. **Vern Gosdin**—Vern Gosdin's Greatest Hits — Complot
9. **T. Graham Brown**—I Tell It Like It Used To Be — Capitol
10. **Merle Haggard**—Out Among The Stars — Epic

Top Ten Jazz Albums—Lee Jeske (Listed Alphabetically)

1. **Birth Of A Notion**—Shadow Vignettes — Sessoms
2. **Castles Of Ghana**—John Carter — Gramavision
3. **Double Take**—Freddie Hubbard/Woody Shaw — Blue Note
4. **Homecoming**—Eddie Harris/Ellis Marsalis — Spindletop
5. **Mardi Gras At Montreux**—The Dirty Dozen Brass Band — Rounder
6. **Opening The Caravan Of Dreams**—Ornette Coleman — Prime Time — Caravan Of Dreams
7. **Song X**—Pat Metheny/Ornette Coleman — Geffen
8. **Spontaneous Inventions**—Bobby McFerrin — Blue Note
9. **The Crossing**—Sheila Jordan — Black Hawk
10. **Water From An Ancient Well**—Abdullah Ibrahim — Elektra

Top Ten Albums—Bob Long

1. **Patti LaBelle**—Winner In You — MCA
2. **George Benson**—While The City Sleeps — Warner Bros.
3. **Luther Vandross**—Give Me The Reason — Epic
4. **Midnight Star**—Headlines — Solar
5. **Janet Jackson**—Control — A&M
6. **Freddie Jackson**—Just Like The First Time — Capitol
7. **Temptations**—To Be Continued — Gordy
8. **Earl Klugh**—Life Stories — Warner Bros.
9. **Anita Baker**—Rapture — Elektra
10. **J. Blackfoot**—U Turn — Edge

Top Ten Albums—Cecil Holmes III

1. **Peter Gabriel**—So — Geffen
2. **Rolling Stones**—Dirty Work — Rolling Stones/CBS
3. **Anita Baker**—Rapture — Elektra
4. **Lionel Richie**—Dancing On The Ceiling — Motown
5. **Beastie Boys**—Licensed To Ill — Def Jam/Columbia
6. **Robert Palmer**—Riptide — Island
7. **Robert Cray**—Strong Persuader — Mercury/PolyGram
8. **LL Cool J**—Radio — Def Jam/Columbia
9. **Run D.M.C.**—Raising Hell — Profile
10. **Full Force**—Full Force Get Busy 1 Time — Columbia

Top Ten Albums—Judie Haymes

1. **Luther Vandross**—Give Me The Reason — Epic
2. **Anita Baker**—Rapture — Elektra
3. **Eurythmics**—Revenge — RCA
4. **Jeff Lorber**—Private Passion — Warner Bros.
5. **Bruce Hornsby**—The Way It Is — RCA
6. **Patti LaBelle**—Winner In You — MCA
7. **J. Blackfoot**—U Turn — Edge
8. **Lionel Richie**—Dancing On The Ceiling — Motown
9. **Freddie Jackson**—Just Like The First Time — Capitol
10. **The Judds**—Rockin' With The Rhythm — RCA

Top Ten Albums—Amy Lavelle

1. **Gary Morris**—Anything Goes — Warner Bros.
2. **The Nitty Gritty Dirt Band**—Twenty Years Of Dirt — Warner Bros.
3. **Rosanne Cash**—Rhythm And Romance — Columbia
4. **Marty Stuart**—Marty Stuart — Columbia
5. **Willie Nelson**—The Promiseland — Columbia
6. **Merle Haggard**—Amber Waves Of Grain — Epic
7. **Restless Heart**—Restless Heart — RCA
8. **Billy Joe Royal**—Looking Ahead — Atlantic America
9. **Dan Seals**—Won't Be Blue Anymore — EMI America
10. **Conway Twitty**—Songwriter Series — Warner Bros.

Top Ten Albums—Richard D'Antonio

1. **J. Cash, R. Orbison, J.L. Lewis, C. Perkins**—Class Of '55 — America Smash
2. **Randy Travis**—Storms Of Life — Warner Bros.
3. **Dan Seals**—Won't Be Blue Anymore — EMI America
4. **The Judds**—Rockin' With The Rhythm — RCA/Curb
5. **Hank Williams Jr.**—Montana Cafe — Curb/Warner Bros.
6. **Tanya Tucker**—Girls Like Me — Capitol
7. **Dwight Yoakam**—Guitars, Cadillacs, Etc., Etc. — Warner Bros.
8. **George Strait**—#7 — MCA
9. **Ronnie Milsap**—Lost In The Fifties — RCA
10. **The Nitty Gritty Dirt Band**—Twenty Years Of Dirt — Warner Bros.

Beatles Museum (continued from page 14)

see it, like downtown London or New York. I also don't think it should be a dead museum, with things behind glass. I think it could utilize the technology of 1986 — home computers, computerized this and that, wax-works, the whole bit."

Giuliano, who got his first glimpse of the Beatles, along with the rest of this hemisphere, when they appeared on Ed Sullivan in 1964, says he's tired of the whole thing — being an actor and he wants to act. But he is determined, he says, to make this museum a reality. He thinks it would be a good tourist attraction somewhere (New York or London) and he's got his collection on the table. His collection, of course, is not complete — it could be, he says, with things coming in all the time: Yoko Ono, he says, is making expensive sculptures based on John Lennon's drawings, for example, and there are things like John Lennon's Rolls Royce which recently was sold for a cool \$2.5 million. And . . .

"There is one enticing piece of memorabilia of which I know the whereabouts — it's the *creme de la creme* as far as I'm concerned. In 1966, John Lennon hired a group of auto customizers to paint that psychedelic

Rolls Royce. Well, at the same time, he had an old gypsy caravan, which was fully restored, and he had that taken in and the same motif was applied to the gypsy caravan. It's a horse-drawn carriage and on the back is the Sgt. Pepper logo, from the bass drum.

"He bought an island off the coast of Ireland and he went for a picnic one day — one day he went to this island, he bought the thing and went there for one day, that's how rich the guy was — and they airlifted this gypsy caravan out there so John and Yoko wouldn't catch too much wind or cold. They airlifted it out there, they dropped John and Yoko and a buddy of his off, they spent the afternoon there, the helicopter picked them up, they went away, completely forgot about the caravan, and never went back.

"The island is completely uninhabited, way out in the middle of the Atlantic Ocean, and I'd like to mount an expedition to find it.

"It's wild," says Geoffrey Giuliano, "The Magical Mystery Tour, I'm still on it. Everybody got off in '70, but I'm still on it. A splendid time is guaranteed for all."

At least for one. At least until the museum becomes a reality.

Retail '86 (continued from page 8)

retailers are restricted to a certain number of titles, many are still focusing on "hit" products, leaving a sizeable gap in most labels' catalog CD offerings. At the NARM advisory meeting previously mentioned, the retailer presented the manufacturers with a "wish list" containing over 1,000 titles which retailers would like to see available in CD format.

The tag "New Age" has stuck to the burning number of artists whose music, which is derived from elements of jazz, classical and folk, is starting to sell enough units to turn retailer's heads. With labels springing up like Windham Hill, Living Music, Private Music, Golden West and Narada among others, New Age has generally been recognized as a bona fide new category. Many retailers are in the process or have already set up separate sections in their stores. "Whatever tag you want to put on it," says Ira Schlicher, president of Great American Music/Wax Museums stores which are located in the twin cities area, "it's attracting a consumer we haven't had for a long time. We keep getting the question 'Where's your New Age section?' . . ." He said he recently hired a new manager put together a New Age section in one of the stores because the New Age category had been "mixed in with jazz section. It was a category of music they were asking for, not a specific artist."

Tom Petit, director of purchasing for Record World/Elroy Enterprises said they are in the process of setting up New Age sections as sales are starting to "make some noise. We're trying to do it chain-wide." Retail surveys say at least 25 percent of the population, generally what is called the "baby boomer" or 25 year-old and older segment of the population is interested in New Age music.

1986 saw the concept of video sell-through, became a reality for many retailers who enjoyed success with the movie *Beverly Hills Cop*, which retailed at \$29.95, one of the first titles to retail at a price within the consumer's reach. In March, many video distributors followed suit slashing video prices which had been around \$60-\$80 to \$5-\$30. Music video has also dropped in price and many retailers are bullish on the subject. Show Industries' Fogelman said music video should be treated as a "music configuration in itself — not as a video." He

cites such music videos as the Cure, Madonna and the Police as a booster for music video which had been lagging in current product. "We started selling hundreds and thousands instead of one or two." Many say the key is motivating the sales staff. Towers' Goman says, although some Tower stores have separate sections for video and music, he would like to put music video in the music section. "It would sell better if it was with the music, but some of the stores want to keep it in the video. The record companies are getting behind it. It just has to get a track record." Koontz said video sales are "nothing spectacular, as in huge amounts of dollars, but it's very steady and growing."

With the advent of CD, VCR and computer technology, more and more stores are now calling themselves "home entertainment stores" rather than record stores. No longer can music retailers rely on narrow product mixes. "The video and music customer is the same customer," said Fogelman.

Retailers reported a range of 8 to twenty percent gains for the summer months and with a solid base of hit product going into the important holiday season, including Springsteen, Bon Jovi, Boston, and the Police, projections ranged from 10 to 20 percent. Last year's yuletide season was considered by most to be "soft." This holiday season, retailers made predictions with cautious optimism. Even though most retailers surveyed enjoyed small increases for the year so far, many may record losses due to the new tax laws which retroactively eliminate investment tax credits.

In May, the Musicland Group, the Minneapolis-based retail giant with more than 500 stores nationwide including Musicland, Sam Goody and Discount Record stores, purchased 26 Record Bar stores and 34 Licorice Pizza stores for \$13 million. In August, Musicland announced that they would offer 1,750,000 shares of common stock to the public representing 16 percent of the company which is wholly owned by parent American Can Corporation. In June, the Warehouse, a California-based chain who opened 45 more stores this year to bring their total to 190, purchased 23 Record Factory stores for \$11.6 million. In addition, Warehouse president, Lou Kwiker was

(continued on page 44)

Springsteen (continued from page 15)

dent when I was seventeen and this cat just ran head on into me and then got out and yelled at me for ruining his Cadillac," he says. "And we had a suit, a legal suit and my father took me down to see this lawyer in town and he goes 'Oh man, I gotta defend this?' And I looked about the same way I look right now ('78). And when we were going to court on the day of the suit — I'm like in the right, I just got hit, my leg's messed up — and I remember my lawyer telling me if I was the judge I'd find you guilty. I don't know for what, just for being there I guess."

Springsteen was restless in Freehold, suffocated by the quiet of South Street and its big backyards and pleasant front porches. The fights with his father grew worse. "My old man used to lock up the front door so he always knew what time me and my sister (Virginia) was coming in," he said at a London concert last year. "And if you're gonna come in too late, you're better off staying out and waiting for him to have a chance to sleep a little bit, and come on in in the morning. So I used to have this sleeping bag stashed kind of under somebody's porch. Sometimes if I was really late I'd go around and sleep on a friend of mine's porch or sleep in somebody's car. Now sometimes when I come home, them places seem more like my home than my house did to me when I was growing up. (My Hometown) is about everybody needing to have someplace to go on those nights when they can't go home."

In Freehold, you weren't supposed to dream. You were supposed to finish high school, quietly take a job in one of the factories on the edge of town, and settle in one of the brick houses amongst the well-spaced oaks and 'Children Playing' signs. But Bruce had only to walk three blocks east to see the darkness on the edge of this town, the smokestacks and yellow walls of the Nestle plant and 3M factory where people like his father worked. He swore that "someday he was going to lead a better life than this" ("Working On The Highway").

"I remember my dad, always sitting around thinking about all the things he wasn't ever gonna have. Day after day, he got me thinking that way too," said Springsteen in concert. "My old man used to sit in the kitchen every night. When he'd come home from work, he went right in the kitchen and my mother would fix him his dinner. And he wouldn't move from his seat all night long, he'd just sit there. And he'd have all the lights turned out and he wouldn't let any of us turn the lights on all night. And he'd just sit there smoking a cigarette and drinking a beer."

But on the other side of South Street, there was a highway, and a sign saying 'Asbury Park: 18 Miles.' That's where Springsteen started to dream — but those dreams would have to wait for high school.

Freehold Regional High School was mostly for people in the township; there were three other high schools for those in the outlying, more affluent, commuter areas of Monmouth County. Freehold Regional, a few miles east of "Main Street's white-washed windows and vacant stores," was where Springsteen went to school. One of his classmates there had a band called The Castiles, and Springsteen joined as a guitarist.

"In high school I was only interested in two things: one was playing the guitar, and the other one was (pause): you know that one," he said in a particularly lively story that preceded "Glory Days" on his '85 tour. "And of the two the guitar is the only one I became good at. That's why my shows are

so long because the other thing happens so fast all the time."

"People are always telling you about what a great time you had in high school, he said. "But I remember I hated high school. Couldn't stand no high school. Didn't like no high school. I'm still glad don't have to do no more homework and stuff and I'm thirty-five. It's still fun when eight o'clock comes around and I don't have to look at them books." Two decades later, he would sum up his feelings toward Freehold High in "No Surrender": "We busted out of class/had to get away from those fools/we learned more from a three minute record/Than we ever learned in school."

The Castiles lasted two years, from '64 to '66, and they not only gigged all around Monmouth County but even played a show in Manhattan at one point. In fact, the Castiles were a hit just about everywhere except on South Street. "When I was growing up, there were two things that were unpopular in my house: one was me and the other one was my guitar. And my father, he used to sit in the kitchen and we had this grate like the heat's supposed to come through except it wasn't hooked up to any heat ducts; it was just open straight down to the kitchen and there was a gas stove right underneath it. And when I used to start playing, he used to turn on the gas jets and try to smoke me out of my room. He used to do ways refer to the guitar (never) as a Fende guitar or a Gibson guitar, but always a god damn guitar. He stuck his head in my doc and that's all I heard: 'Turn down that god damn guitar,'" he said in concert.

Soon, on the television sets in the quiet rooms of Freehold, there was a new noise that of the Vietnam War. The Castile drummer, Bart Haynes, a thin, handsome teenager with a Beatle haircut, went to fight. "I remember (him) coming over to my house with his Marine uniform on," Springsteen recalls on the live album, "saying he was going and he didn't know where he was." Some months later, the nightly newscast would announce that, during combat in Vietnam, Bart Haynes had been killed.

"If you grew up in the sixties, you grew up with war on TV every night. A war a lot of your friends were involved in . . . I remember a lot of my friends when we were seventeen or eighteen didn't have much of a chance to think about how we felt about a lot of things. And next time, they're gonna be looking at you. And you're gonna need a lot of information to know what you're gonna do. Because in 1985, blind faith in your leaders or anything else will get you killed," he said in his live introduction to "War" ("Live/'75-'85").

Springsteen too faced the draft. "My old man used to tell me, man I can't wait 'til the army gets you 'cause they're gonna make man out of you. And they're gonna cut a hair off and they're gonna make a man out of you . . . I remember the day I got my draft notice I hid it from my folks. Three days before my physical me and my friend went out and stayed up all night and we got on the bus to go that morning and I was scared. Then I went and I failed. I remember coming home after I'd been gone for three days and my mother and my father were sitting there and my dad says 'Where you been?' And I said 'I went to take my physical.' And they said, 'What happened?' And I said, 'They didn't take me.' And he said 'That's good.'"

Independence day neared as Springsteen graduated from Freehold High. Things began to change. Springsteen's parents, who

(continued on page 44)

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GERMANY: PLATINUM	(9 WEEKS) #1
NEW ZEALAND: PLATINUM	#4
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WORLD TOUR

STARTS MARCH 1987

MANAGEMENT: RDM ROGER DAVIS MANAGEMENT

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For a brief moment in time, I thought I was gonna get away without having to write this week's column. Since we wouldn't be having a Radio Report in the year-end issue, I thought I'd be dodging a bullet and that I'd be able to skip through the week without having to tax a mind that's already just a step ahead of debtor's prison, as it is.

But, since this *is* for the final issue of the year, it's not really such a hard one to write, so the bullet I dodged was really just a blank, after all.

Traditionally, this is a time for expressing thanks for all that we've received during the past year, and for extending our best wishes to our friends, neighbors and associates for the year to come. A time for sharing and for joyful celebration, a time for reflection on the challenges we've met, and for basking in the glow of our achievements.

With those things in mind, we offer our sincere thanks to all of those who've lent their support and encouragement during a most demanding period. Without that positive input and feedback, '86 might have been a grey time, indeed.

We'd also like to take a moment to offer a round of congratulations to those whose accomplishments have been stamped on the pages of history,

and who have helped make this year a noteworthy one for Nashville and for country music. To Dan Seals, whose personal rocket finally broke through "the envelope", and to Randy Travis, who created a whole new fuel-injection system for launching vinyl craft. To Holly Dunn, who apparently inherited a terrific guidance system from her daddy's hands, and to Billy Joe Royal, who's learned quite a bit about rocket traveling, himself. To young Michael Johnson, who earned his wings during '86, and to Lyle Lovett, who's about to earn his own. To pioneer astronauts Conway Twitty, Marie Osmond and Tanya Tucker, who've rediscovered the view from above the earth, and to Keith Whitley, Marty Stuart and Steve Earle of the astronaut cadet force.

To Judy Rodman, who made it from the background to the foreground, to "His T-Ness," who told us like it's gonna be, and to Dwight Yoakam, who took his guitar, his Cadillac, etc. for a ride to top. To Restless Heart, who have found the upper end of the chart a place to settle down, to the Sweethearts of the Rodeo, who are catching on to the art of lassoing a hit, and to the Girls Next Door, who are becoming familiar faces in the neighborhood of the upper numbers. And to Southern Pacific, who have been sprinting ever upward along

the right track.

A tip of the hat to all the award winners and poll winners, and to the freshest, newest names, filled with confidence and eagerness to get into the coming year, we offer our sincerest support: Larry Boone, Tom Wopat, The O'Kanes, Patty Loveless and the law firm, Schuyler, Knoboch and Overstreet. And the same to the old-timers who have been filling the charts and the airwaves with country music since before a lot of those others were born: Ray Price, Ed Bruce, Cash and, naturally, Waylon and Willie and the boys.

And let's not forget the indie label acts who have to tough it out with more grit, on a day-to-day level, than anybody as they grab for the brass ring. There's not enough room here for all of them, but certainly we can mention such representative names as A.J. Masters, Robin Lee, Beth Williams, Toni Price, Darlene Austin, Mason Dixon, Adam Baker and James and Michael Younger, to name just a few.

And, of course, a gigantic round of applause, thanks, congratulations and best wishes for all of the consistent chartbreakers whose names are household words, as well as for the songwriters, producers, studio pickers and background singers. And let's not forget the guys in the trenches, handling

the promotion, marketing and presentation of product, as well as the radio guys and gals who hear the word "please" more than the word "thanks."

And one more final round for the retirees and the publicists.

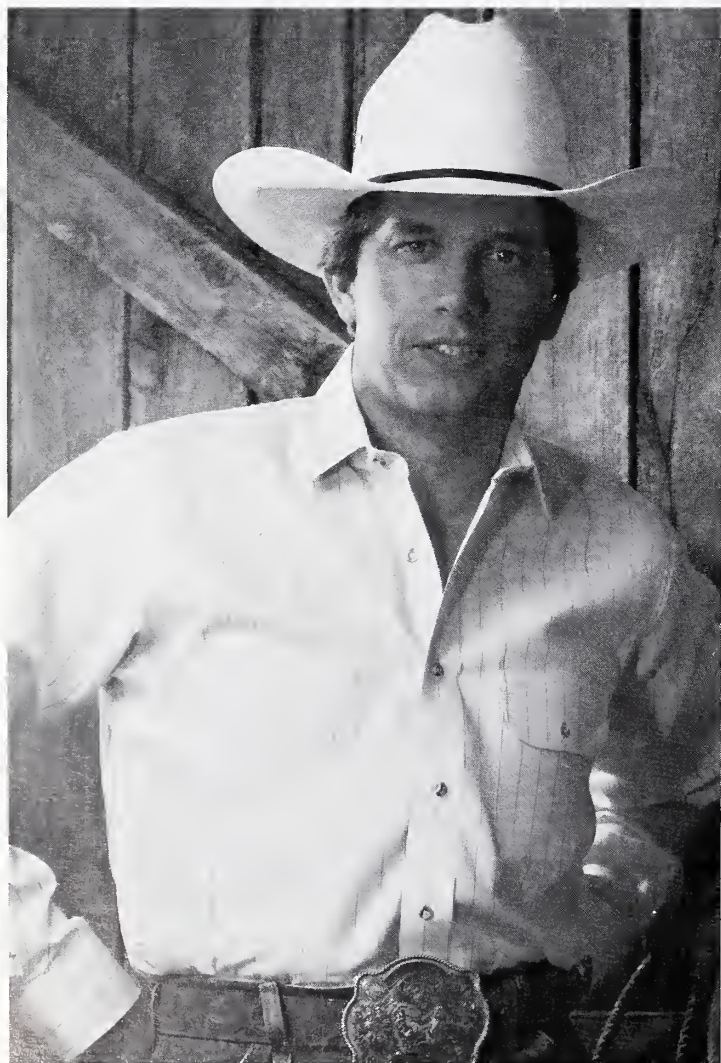
To all of you whom we've mentioned, and to the many, many more whom we didn't (the result of death, rush and an overindulgence in holidaying, which causes serious brain cell decay), we offer the wish that you be successful in the coming year in all your endeavors, and that the fruits of those endeavors be sweet and bountiful, and you truly deserve them. That your relations all be lasting ones, and that they may be the very best representation of you that you can possibly create.

That all your songs be written from the heart, so they may touch the hearts of all who hear them. That all your records be recorded from the soul, so that each of them become Number One on *somebody's* hit parade.

And that *all of us* see our worlds as ourselves without limitations, and that we learn to see each other, not as competitors, but as vital and valuable individuals with abundance to share.

And that, whatever we learn to do we learn to do it well — and in peace. Love to all!!

Tom McEnt



George Strait

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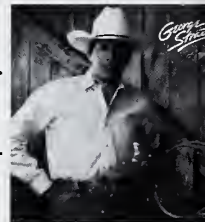
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Joint Publishing Deal Signed

VILLE—Nobody told The Writers that youngsters should be seen and heard. The upstart company has scored over 10 songs in their two-year history, with writers such as Thom Schuyler, Knobloch, Paul Overstreet and Al Kicking out such songs as "On The Hand," "Used To Blue" and "Diggin' Ones," President James Stroud and they have made so much noise that it is inevitable they would be offered a "deal" and wouldn't refuse. Well, they were and wouldn't.

The Writers Group, BMI and their BMI affiliate, A Little More Music, reentered into a long-term joint publishing venture with Screen Gems/Colgems Music, Inc.

"Naturally we have had some previous offers," says Cliff Audretch, Jr., general manager of The Writers Group, "but most of them wanted to buy the writers' contracts. We felt we had some kind of chemistry here that involved not only the writers but the whole staff, and we wanted to keep it intact."

The deal with Screen Gems/Colgems-EMI makes that possible while at the same time expanding the boundaries of possibility for The Writers Group since the more established company already has an international network in place.

"We are thrilled to be involved with the hottest young publishing company in Nashville," offers Charles Feldman, vice president of Screen Gems/Colgems-EMI,

Nashville. "Via EMI's worldwide set up, we are providing The Writers Group with many more outlets for their music, including motion pictures and television."

The three writers affected by the venture are Schuyler, Knobloch and Gore. Schuyler's songs will be published by Screen Gems-EMI/Writers Group Music/Bethlehem Music—BMI; Knobloch's will be published by Colgems-EMI/A Little More

Music—ASCAP; and Gore's material by Screen Gems-EMI/Writers Group Music—BMI. Also, Audretch will become a professional manager for Screen Gems while Robin Palmer remains professional manager of The Writers Group. Stroud, president and founding father of The Writers Group, stays just that, although the offices of the company will move to 1207 16th Ave. South.



... THEY'RE GONNA NEED A BIGGER OFFICE—Pictured at the signing of the Screen Gems/Colgems-EMI/Writers Group joint venture finalization are (seated l-r) James Stroud and Charles Feldman; (standing l-r) attorney Scott Siman, Thom Schuyler, Steve McEntire (Screen Gems), Fred Knobloch, Cliff Audretch (Writers Group), Bob McKenzie (Screen Gems) and Robin Palmer (Writers Group).

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★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)			
1 STORMS OF LIFE □ RANDY TRAVIS (Warner Bros. 25435-1)	2	28	
2 THE TOUCH ★ ALABAMA (RCA S649)	1	9	
3 WHAT AM I GONNA DO ABOUT YOU ★ REBA McENTIRE (MCA 5807)	4	9	
4 GUITARS, CADILLACS, ETC., ETC. ★ DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	3	54	
5 LOVE'S GONNA GET YA ★ RICKY SKAGGS (Epic FE 40309)	6	9	
6 TOO MANY TIMES ★ EARL THOMAS CONLEY (RCA 5619-1 R)	7	8	
7 I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol ST-12487)	8	29	
8 MONTANA CAFE ★ □ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25412)	5	25	
9 GUITAR TOWN ★ STEVE EARLE (MCA S713)	11	31	
10 PLAIN BROWN WRAPPER GARY MORRIS (Warner Bros. 925438-1)	10	14	
11 WINE COLORED ROSES ★ GEORGE JONES (Epic FE 40413)	9	9	
12 LOVE WILL FIND ITS WAY TO YOU ★ LEE GREENWOOD (MCA S770)	12	13	
13 TAKE THE LONG WAY HOME ★ JOHN SCHNEIDER (MCA S789)	13	24	
14 STRAIGHT TO THE HEART CRYSTAL GAYLE (Warner Bros. 9-25405-1)	16	19	
15 ON THE FRONT LINE DAN SEALS (EMI/America PW17231)	17	8	
16 GEORGE STRAIT #7 ★ □ GEORGE STRAIT (MCA S750)	18	29	
17 I ONLY WANTED YOU MARIE OSMOND (Capitol/Curb ST-12516)	15	12	
18 SURELY YOU JOUST ★ RAY STEVENS (MCA S795)	14	15	
19 OUT GOIN' CATTIN' SAWYER BROWN (Capitol/Curb ST-12517)	23	8	
20 OUT AMONG THE STARS ★ MERLE HAGGARD (Epic FE 40107)	22	8	
21 TWENTY YEARS OF DIRT THE NITTY GRITTY DIRT BAND (Warner Bros. 25382-1)	19	29	
22 FOUR FOR THE SHOW ★ THE STATLERS (Mercury 826-782-1M1)	20	28	
23 BLACK & WHITE ★ JANIE FRICKIE (Columbia FC40383)	21	21	
24 FALLIN' FOR YOU FOR YEARS CONWAY TWITTY (Warner Bros. 25408)	24	21	
25 HOLLY DUNN HOLLY DUNN (MTM ST-710S2)	25	8	
26 PARTNERS LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia FC40431)	26	8	
27 ROCKIN' WITH THE RHYTHM ★ ■ THE JUDDS (RCA/Curb AHL1-7042)	28	57	
28 SWEETHEARTS OF THE RODEO SWEETHEARTS OF THE RODEO (Columbia C 40406)	27	19	
29 LYLE LOVETT LYLE LOVETT (MCA/Curb S748)	30	6	
30 GREATEST HITS VOLUME 2 ★ BELLAMY BROTHERS (MCA/Curb 5812)	31	5	
31 WALK THE WAY THE WIND BLOWS KATHY MATTEA (Mercury 830 40S-1)	33	5	
32 MOMENTS BARBARA MANDRELL (MCA S769)	29	8	
33 JUST CAN'T SIT DOWN MUSIC MEL McDANIEL (Capitol ST-12528)	37	5	
34 PARTNERS ★ WILLIE NELSON (Columbia FC 39894)	38	5	
35 LOOKING AHEAD BILLY JOE ROYAL (Atlantic America 7-90508)	32	31	
36 IT STILL RAINS IN MEMPHIS T. G. SHEPPARD (Columbia FC 40310)	34	20	
37 COUNTRIFIED JOHN ANDERSON (Warner Bros. 9-25373)	36	4	
38 MERRY CHRISTMAS STRAIT TO YOU ★ GEORGE STRAIT (MCA S800)	41	4	
39 A CRYSTAL CHRISTMAS CRYSTAL GAYLE (Warner Bros. 9-25508)	42	4	
40 WHOEVER'S IN NEW ENGLAND ★ REBA McENTIRE (MCA 5691)	35	42	
41 WINGS MICHAEL JOHNSON (RCA AEL 1-9501)	40	4	
42 GIRLS LIKE ME TANYA TUCKER (Capitol ST12474)	39	36	
43 GREATEST HITS ★ EXILE (Epic FE 40401)	46	21	
44 RABBIT TRAX ★ EDDIE RABBITT (RCA AHL1-7041)	47	34	
45 KILLBILLY HILL SOUTHERN PACIFIC (Warner Bros. 25409)	44	26	
46 THE GIRLS NEXT DOOR GIRLS NEXT DOOR (MTM ST-710S3)	43	21	
47 WILL THE WOLF SURVIVE ★ WAYLON JENNINGS (MCA S688)	45	38	
48 PERFUME, RIBBONS AND PEARLS FORESTER SISTERS (Warner Bros. 25411-1)	48	28	
49 LOST IN THE FIFTIES TONIGHT ★ RONNIE MILSAP (RCA AHL1-7194)	49	38	
50 ALABAMA GREATEST HITS ★ ■ ALABAMA (RCA AHL1-7170)	50	44	

CASH BOX COUNTRY SINGLES

December 27, 1986

Title Artist, Label, Number Producer (Songwriter)	L W	O C	Title Artist, Label, Number Producer (Songwriter)	L W	O C	Title Artist, Label, Number Producer (Songwriter)	L W	O C
1 CRY MYSELF TO SLEEP THE JUDDS (RCA/Curb 5000-7)	3	11	33 IT SHOULD HAVE BEEN EASY THE WHITES (MCA/Curb 52953)	36	8	66 NO LOVE LINE LEONA WILLIAMS (Love Shine CLS 2)	71	5
2 LOVE'S GONNA GET YOU SOMEDAY RICKY SKAGGS (Epic 34-06327)	2	13	34 STAND ON IT MEL McDANIEL (Capitol B-5620)	16	14	67 WOULD'N'T YOU LOVE US TOGETHER AGAIN FAMILY BROWN (RCA/Ariola XB 50 882-Dist. by Vine Street Records)	70	3
3 WHAT AM I GONNA DO ABOUT YOU REBA McENTIRE (MCA 52922)	4	12	35 DADDY'S HANDS HOLLY DUNN (MTM PB-72075)	32	19	68 READY OR NOT DON MALENA (Maxima MRC 2356)	78	3
4 FALLIN' FOR YOU FOR YEARS CONWAY TWITTY (Warner Bros. 7-28577)	7	11	36 ME AND YOU DONNA FARGO (Mercury/Polygram 888 093-7)	39	6	69 IT AIN'T COUNTRY OGDEN HARLESS (Cypress CYP 8515)	79	2
5 MIND YOUR OWN BUSINESS HANK WILLIAMS JR. (Warner Bros./Curb 7-28581)	1	12	37 FOREVER THE STATLER BROTHERS (Mercury/Polygram 888 219-7)	45	3	70 CHOSEN PERRY LaPOINTE (Door Knob DK-86-260)	75	4
6 THEN IT'S LOVE DON WILLIAMS (Capitol B-5638)	11	11	38 NO PLACE LIKE HOME RANDY TRAVIS (Warner Bros. 7-28525)	49	3	71 WILD-EYED DREAM RICKY VAN SHELTON (Columbia 38-06542)	DEB	1
7 YOU STILL MOVE ME DAN SEALS (EMI America 79851)	12	10	39 ONE MAN BAND MOE BANDY (MCA/Curb 52950)	41	7	72 LET'S BE FOOLS LIKE THAT AGAIN TOMMY ROE (Mercury 888 206-7)	DEB	1
8 SHE THINKS THAT SHE'LL MARRY JUDY RODMAN (MTM B-72076)	9	13	40 LITTLE DOLL THE KENDALLS (MCA/Curb 52903)	43	5	73 ME AND MY BROKEN HEART NORMAN WADE (BPC 328)	74	5
9 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) T.G. SHEPPARD (Columbia 38-06347)	10	12	41 PARTNERS AFTER ALL WILLIE NELSON (Columbia 38-06530)	44	5	74 LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT) ROCKINHORSE (Longshot LSR 1003)	60	7
10 GIVE ME WINGS MICHAEL JOHNSON (RCA PB-14412)	8	14	42 BABY'S GOT A NEW BABY SKO (MTM B-72081)	47	4	75 EASY DOES IT TIM MALCHAK (WITH DWIGHT RUCKER) (Alpine APS-004)	61	7
11 LEAVE ME LONELY GARY MORRIS (Warner Bros. 7-28542)	13	9	43 OH DARLIN' THE O'KANES (Columbia 38-06242)	40	13	76 MISTY MISSISSIPPI RUSTY BUDDÉ (BPC 1002)	81	3
12 BAD LOVE PAKE McENTIRE (RCA PB-5004-7)	14	12	44 THESE EYES BETH WILLIAMS (BGM 092486)	46	6	77 TRADIN' TEARDROPS (FOR NEW MEMORIES) JOE LEVACK (Young Country YC 8601)	80	5
13 THE CARPENTER JOHN CONLEE (Columbia 38-06311)	15	10	45 WHEN I'M FREE AGAIN RODNEY CROWELL (Columbia 38-06415)	48	6	78 SMALL CHANGE LANIER McKUHEN (Soundwaves SW4781)	65	5
14 TOO MUCH IS NOT ENOUGH THE BELLAMY BROTHERS WITH THE FORESTER SISTERS (MCA/Curb 52917)	6	14	46 KILLBILLY HILL SOUTHERN PACIFIC (Warner Bros. 7-28554)	50	4	79 SHEET MUSIC BILL ANDERSON (Southern Tracks ST 1067)	84	1
15 COWBOY MAN LYLE LOVETT (MCA/Curb 52951)	19	9	47 DEEP RIVER WOMAN LIONEL RICHIE (Motown 1873HF)	55	3	80 ONE OF THE BOYS CHERYL HANDY (RCM-00105)	DEB	1
16 HOW DO I TURN YOU ON RONNIE MILSAP (RCA PB-5033-7)	24	6	48 WICKED WAYS PATTY LOVELESS (MCA 52969)	51	5	81 HOW DO YOU TELL SOMEONE YOU LOVE (YOU'RE NOT IN LOVE ANYMORE) ROGER DONALD (Stargem SG 2386)	DEB	1
17 I'LL COME BACK AS ANOTHER WOMAN TANYA TUCKER (Capitol B-5652)	20	8	49 COUNTRYFIED JOHN ANDERSON (Warner Bros. 7-28502)	52	4	82 WAITING FOR A TRAIN BILLY WESTERN (Empire NR 16764-1)	DEB	1
18 BABY I WANT IT GIRLS NEXT DOOR (MTM PB-72078)	18	9	50 WHAT CAN I DO WITH MY HEART JUICE NEWTON (RCA 5068-7)	56	2	83 WHENEVER YOU FEEL LIKE HURTING HIM LEE CUMMINS (Blossom Gap BG 0024)	DEB	1
19 HOMECOMING '63 KEITH WHITLEY (RCA PB-5013-7)	22	7	51 LOVIN' THAT CRAZY FEELIN' RONNIE McDOWELL (MCA/Curb 52994)	58	2	84 BIG OLE EASY CHAIR GRIZZ SAWBUCK (Fresh Squeezed FS-4501)	DEB	1
20 STRAIGHT TO THE HEART CRYSTAL GAYLE (Warner Bros. 7-28518)	28	6	52 WHEN YOU GAVE YOUR LOVE TO ME RAY PRICE (Step One SOR 366)	57	3	85 NOT TONIGHT PAUL PROCTOR (Aurora AP 1003)	DEB	1
21 WHEN A WOMAN CRIES JANIE FRICKIE (Columbia 38-06417)	23	7	53 SOMEDAY STEVE EARLE (MCA 52920)	42	10	86 YOU TURN IT ALL AROUND JIM PURDY (61S S-1007)	90	1
22 IT WON'T HURT DWIGHT YOAKAM (Warner Bros./Reprise 7-28565)	25	7	54 QUIETLY CRAZY ED BRUCE (RCA 5077-7)	59	2	87 WHEN YOU'RE LOVIN' SOMEBODY SUSAN OLIVER (Plantation PL 218)	DEB	1
23 RIGHT HAND MAN EDDY RAVEN (RCA PB-5032-7)	27	6	55 I'LL STILL BE LOVING YOU RESTLESS HEART (RCA 5065-7)	62	2	88 ON THE RUN J.C. WEAVER (Wild Turkey WT 7720)	91	1
24 GOTTA HAVE YOU EDDIE RABBITT (RCA 5012-7)	26	9	56 TAKE THE LONG WAY HOME JOHN SCHNEIDER (MCA 52989)	64	2	89 ONE BY ONE BILL PHILLIPS & ROSEANNA ROGERS (Door Knob DK 86-261)	92	1
25 FIRE IN THE SKY THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28547)	29	7	57 WHAT YOU'LL DO WHEN I'M GONE WAYLON JENNINGS (MCA 52915)	34	15	90 HOLLYWOOD'S DREAM JEFF THOMAS (Revolver Rev 86-014)	DEB	1
26 MORNIN' RIDE LEE GREENWOOD (MCA 52984)	33	5	CHARTBREAKER			91 I CAN'T FORGET ABOUT YOU JOHN PATRICK (Timestar TS-2384)	DEB	1
27 MIDNIGHT GIRL/SUNSET TOWN SWEETHEARTS OF THE RODEO (Columbia 38-06525)	31	5	58 I ONLY WANTED YOU MARIE OSMOND (Capitol/Curb B-5663)	DEBUT		92 YOUR HIDING PLACE JIM STRICKLAN (Homest HR 1013)	DEB	1
28 I CAN'T WIN FOR LOSIN' YOU EARL THOMAS CONLEY (RCA 5064-7)	35	5	59 SMALL TOWN GIRL STEVE WARINER (MCA 53006)	DEBUT		93 AFTER LOSING YOU GERRY BAZE AND TOUCH OF COUNTRY (LOR-45-117)	DEB	1
29 WALK THE WAY THE WIND BLOWS K-TAY MATTEA (Mercury 884 978-7)	17	14	60 THIS OL' TOWN LACY J. DALTON (Columbia 38-06360)	73	2	94 ALL I NEED CALAMITY JAYNE (VSR 102)	DEB	1
30 HELL AND HIGH WATER T. GRAHAM BROWN (Capitol B-5621)	5	17	61 DIDN'T WE SHINE LYNN ANDERSON (Mercury 888-209-7)	DEBUT		95 THE WILD SIDE OF LIFE KENNY ARLEDGE (Spectrum Of Sound SOS-000)	DEB	1
31 OUT AMONG THE STARS MERLE HAGGARD (Epic 34-06344)	21	12	62 ON AND ON ANNE MURRAY (Capitol B-5655)	DEBUT		96 BAREFOOTIN' JOE DOUGLAS (MSR 198311)	DEB	1
32 WINE COLORED ROSES GEORGE JONES (Epic 34-06296)	30	15	63 THE ROCK AND ROLL OF LOVE TOM WOPAT (EMI America B-8364)	DEBUT		97 HEARTACHE REMOVER RAY LANSEBERRY (Comstock COM 1655)	DEB	1
			64 DOWN AT THE MALL TOM T. HALL (Mercury 888 155-7)	DEBUT		98 OUT GOIN' CATTIN' SAWYER BROWN WITH "CAT" JOE BONSALE (Capitol/Curb-B-5629)	38	
			65 LIKE AN OKLAHOMA MORNING TONY MCGILL (Killer K 1004)	72	4	99 JUST WHEN MARCIA LYNN (Soundwaves SW 4780)	66	
						100 NOW SHE'S IN PARIS DAVE HOLLADAY (Step One SOR365)	63	

ALPHABETICAL LISTING ON INSIDE BACK COVER

OUT OF THE BOX

RY, STEVE, RUDY: THE GATLIN BROTHERS (Columbia 38-32) **Talkin' To The Moon** (3:32) (L.Gatlin—BMI) (L.Gatlin) (Producer: L.Gatlin, S.Gatlin, R.Gatlin)
 Last time the boys released the goose-tune from their album, this time it's the bluegrass song. We're n' galloping "contemporary blues" with the top flight vocal harmony we take for granted when a Gatlin record spins in. And spin this one will. The brothers are steamin' for the moon more time.



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FEATURE PICKS

MARIE OSMOND (Capitol P-B-5663) **I Only Wanted You** (3:21) (Tree/Crossroads/Tree Group—BMI/ASCAP) (Shapiro, Garvin, Jones) (Producer: P.Worley)
 The girl's on a roll! Another great big sound for little Marie that radio will find irresistible, especially those stations that lean toward crossover.

BOB STROMAN (Capitol P-B-5662) **Goodbye Song** (3:54) (A Little More Music/Sharp Circle—ASCAP) (J.F.Knobloch, D.Tyler) (Producer: T.Choate)
 The "You Can Be A Star" winner sings his hello song, hoping it's *not* his goodbye song to Capitol. The CB vote is a solid thumbs up.

THE HIGHWAY 101 (Warner Bros. 7-28483) **The Bed You Made For Me** (3:28) (Mercury—BMI) (P.T.Carlson) (Producer: P.Worley)
 The vocals may remind ears a bit of Stevie Nicks, but this highway is definitely a country road—with all the potholes filled in.

NASHVILLE CHATTER

Whew, there are way too many things cookin' in Nashville and not nearly enough room in this week's skimpy column to cover them. The holiday season in Music City is almost as hectic as October, what with everyone wining and dining, showcasing and fundraising. Among us the Cash Box crew is trying to do their part and attend as many parties as we can. It's a dirty job, but...

The 2nd Annual **Symphony Ball** last weekend was a maahvelous success. Billed as *the* event of the "season" and the meeting ground for classical and country music aficionados in Nashville, this year's ball marked the initial presentation of the Harmony Award by the Symphony Ball Advisory Committee to **Barbara Mandrell** for being "...an individual who...publicly exemplifies the unique harmony between the many worlds of music that exist only in Nashville." Among the 500 or so guests dancing to The Bob Hardwick Sound of New York and Palm Beach (who, incidentally, got down and boogied a few times while their string section sat deadpan) were **Buddy Killen, Jerry and Connie Bradley, Mr. & Mrs. (Minnie Pearl) Henry Cannon, Merlin Littlefield** and many others from both the country music and symphony sectors of the city. (Thanks, Arch, it was

bunches of fun—I mean I had a simply *delightful* time.)

CHIT CHAT: According to **Gary Morris's** publicist, when he found out his recent Tulsa performance was a benefit for the Oklahoma Boys Home, his holiday spirit took over and he donated his performance fee.

INDIE NEWS: Lots of activity with indie labels and artists right now...**George Peterson**, chief executive officer of West Records, plans expansion of the label into four new areas next year: telemarketing, artist endorsements, videos and increased regional marketing...**Little Richie Johnson** will record **Ron Urban, Vic Chavez** and **Carlos Quintas** in January...Compleat Records has signed **T.L. Lee** to a long-term contract...**Liz Boardo** has reached an agreement with songwriter/producer **Don Goodman** to handle all A&R aspects of her career...**Bart Barton**, president of Canyon Creek Records has signed two new artists to the label: **Rosemary Sharp** and **Billy Parker**, program director of KVOO-Tulsa...Fairly new label Vine Street Records (**Family Brown**) has a reciprocal distribution agreement with RCA-Canada.

Valerie Hansen

SEASONS GREETINGS

Ending Our Year With A Hit



“WHEN YOU GAVE YOUR LOVE TO ME”

Ray Price

Thanks To Radio & Our Distributors For A Great Year.



STEP ONE RECORDS

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COUNTRY INDIES

INDIE FEATURE PICKS

THE NIELSON WHITE BAND (Vision 122574) **Somethin' You Got** (3:31) (Tree—BMI) (J.P.Pennington, S.Lemaire) (Producer: D.B.White)

This country blues ear-catcher kicks off a great lineup of indie offerings. Don't hesitate to pick up on lots of these—starting here.

JEFF THOMAS (Revolver REV86-014) **Hollywood's Dream** (3:19) (Cross Keys/Tree Group—ASCAP) (R.Moore, D.Hauseman) (Producer: B.McCracken)
Smooth vocals, light and airy contemporary sound ala Conley/Twitty/Raven.

PAUL PROCTOR (Aurora AP 1003-PP) **Not Tonight** (3:02) (Tree—BMI/Cross Keys—ASCAP/Tree Group)

The sound is almost ditto Thomas, but vocal style and quality differentiate the two.

"BIG" AL DOWNING (Vine St. VSR 103) **How Beautiful You Are (To Me)** (3:12) (Port St. Joe/Julian—BMI) (A.Downing) (Producer: N.Wilburn)

This one may remind you of a previous cross-over hit with almost the same title, but it doesn't really matter because it's a timeless message and Big Al sings his heart out on it.

AMANDA (Sundial SR 116) **I Ain't Got Time (To Rock No Babies)** (2:27) (Opryland Music—ASCAP) (S.Collom) (Producer: D.Day)

Amanda snaps out a kicker and wraps up the top five indie picks in country jitterbuggin' style.

WORTH MENTIONING

LISA CHILDRESS (A.M.I. 1947) **It's Goodbye And So-Long To You**

KENNY ARLEDGE (Spectrum SOS-008) **The Wild Side Of Life**

BOBBY BORCHERS (Longhorn LH-453002) **It Was Love What It Was**

THANKS FOR A WONDERFUL YEAR!



DIXON/MORRIS PROMOTIONS

CARLTON MOODY &
The
Moody Brothers

"BAD MEMORY"

#77 CASH BOX

#16 CASH BOX INDIE

#23 INDIE BULLET

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"Cotton Eyed Joe" in Europe

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INDI SPOTLIGHT

THE DIAMONDS (Churchill CR 94101) **Just A Little Bit** (3:30) (Roger Cook/Chriswood—BMI) (R.Cook, B.Wood) (Producer: B.Destocki)

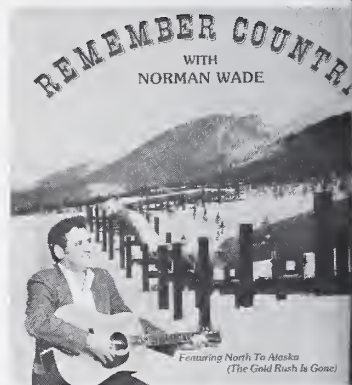
It doesn't really matter whether or not these guys are "the original Diamonds" or not. If they continue to put out records like this, sooner or later they'll be scoring big, just on their own sound. There's a "fun" element here that's missing in a lot of other group endeavors. But why take our word for it? Let your listeners vote.



INDIE LP REVIEW

NORMAN WADE—Remember Country—(NCR NCLP-501)—(Producer: J.Elgin)

If you've found yourself forgetting country, Norman's here to help you back on track. The sound is heavy with G. Jones influences and Wade sings it most plausibly. Quite a few of these cuts are very listenable when you're in a two-step frame of mind, but the one you definitely won't want to skip is the cocktail waitress/bartender theme song, "Shut Up And Drink Your Beer."



THE NASHVILLE BLUEGRASS BAND—Idle Time—(Rounder 0232)—Producer: B.Fleck/Nashville Bluegrass Band)

Nothin's better to fill idle time with than good bluegrass, and this album has plenty of that. The a cappella harmonies of "My Lord Heard Jerusalem When She Moaned" are right on target, but I didn't hear any that missed when it comes right down to it. Even the liner notes by John Hartford are entertaining.



ANOTHER LOCKER ROOM EXECUTIVE DECISION—David Frizzell, center, "w/out" the details of his new recording contract with Compleat Records recently. The members of his team are (l-r) Charles Fach, president of Compleat; Halsey Agency Vice Pres George Mallard; Roger Holmes, vice president, Essex Management; producer Ken Mansfield; President Mike Smith of Essex Management.

OSPEL LP REVIEWS

LUKE GARRETT—(Home Sweet Home 7-01-001639-9)—Producers: C. Christian

Newcomer Luke Garrett's material is back and forth between message and praise songs, both of which are inspiring and heartfelt. Some standouts are "Then Came The Morning," written by William and Gloria Gaither and Chris Christian, with the New Bethel Vocal Band singing background. There's one original here by Garrett, entitled "He'll Come With A Cut," an uptempo, happy tune. All in all, a good debut LP.



SOLVEIG LEITHAUG—In The World—(Dayspring 7-01-414901)—Producers: C. Floria, S. Gunnerson, F. Pedersen

Sweden's young Solveig Leithaug made her debut in America at the Christian Artists' Seminar in the Rockies this past summer, and this is the result of that debut. Her music on this album is vibrant with strong lyrics, all of which she wrote or co-wrote. The title cut is a duet with Christian rock veteran Larry Norman that contains an infectious chorus, "We are In The World but not the world." Other strong songs are "Valuable" and the tongue-in-cheek "Lard Of Hearing." Watch for more from this young lady.



GOSPEL BITS

THE NELONS LANDED A REAL SUCCESS FOR GOSPEL MUSIC recently when their video, "Famine In Their Land," won third place—in the country category!—of New York's International Film Festival. Producer Robert Deaton submitted "Famine" as a country video after learning there was no Gospel category, and **The Nelons** marched in and snatched third place, giving way only to **Dwight Yoakam** (1st) and **Larry, Steve and Rudy: The Gatlin Brothers** (2nd). They even placed above country superstars **The Oak Ridge Boys**, who came in fourth (should have stayed in gospel, boys)...Media appearances for **Amy Grant** recently included *Entertainment Tonight*, *PM Magazine*, *The Tonight Show* and *The Today Show*, to promote her NBC Christmas special,

filmed on location in the Big Sky Country of Montana and featuring guests **Art Garfunkel**, **Ed Begley Jr.**, **Dennis Weaver** and Amy's husband **Gary Chapman**...**Russ Taff**, unlonely man that he is, filmed the video "I'm Not Alone" recently in San Diego and Colorado Springs. This is the second video from his award-winning album, "Medals." "I'm Not Alone" will be released in January...Ever wondered if people at record labels can sing? Well, you can find out by listening to Benson newcomer **Laura Compton's** album, "Nothing Compares." Employees from Benson's accounting, publicity and other departments, as well as other gospel industry harmonizers, joined in to sing backup on the title cut in Benson's Great Circle Sound studio.

Amy Lavelle



THIS JOURNEY LED TO SUCCESS—Kelly Nelon Thompson on location for "Famine In Their Land," which won third place in the NY IFF country category recently. "Famine..." is from *The Nelons' album "Journeys."*

CASH BOX TOP 30 SPIRITUAL ALBUMS

	L	W		L	W
	W	C		W	C
1 WE'RE WAITING SANDRA CROUCH (Light/Lexicon 585S)	1	58	16 DEDICATED NICHOLAS (Command CRN 1003)	12	68
2 LET MY PEOPLE GO THE WINANS (Quest 9 25344)	2	44	17 MAKING A WAY THE TRUTHETTES (Malaco 4397)	17	72
3 THINGS ARE GOING TO WORK OUT SOMEHOW REV. CLAY EVANS AND THE FELLOWSHIP CHOIR (Savoy 14777)	4	38	18 JEHOVAH IS HIS NAME INEZ ANDREWS (Jewel 0191)	18	32
4 HAND IN HAND THE WILLIAMS BROTHERS (Malaco 4409)	7	22	19 I'M ENCOURAGED THOMAS WHITFIELD & CO. (S.O.G. 2D1S1)	21	12
5 THERE IS HOPE MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS (Rejoice 7-01-500528-X)	5	32	20 SPIRIT ALBERTINA WALKER (Rejoice 7-01-500628-6)	23	8
6 CELEBRATION SHIRLEY CEASAR (Rejoice 7-01-500128-4)	3	52	21 GREATEST HITS JACKSON SOUTHERNAIRES (Malaco 4402)	19	62
7 JUST DARYL DARYL COLEY (Plumblin 7012)	6	30	22 ESPECIALLY FOR YOU JAMES CLEVELAND AND THE CLEVELAND SINGERS (Kin 8503)	22	14
8 HAVE MERCY EDWIN HAWKINS (Light S887)	8	62	23 LOVE ALIVE III WALTER HAWKINS (Light LS S857)	20	96
9 HE IS THE LIGHT AL GREEN (A&M S102)	9	44	24 GIVING IT STRAIGHT TO YOU DOROTHY MOORE (Rejoice 8326)	24	12
10 THE SEARCH IS OVER TRAMAIN HAWKINS (A&M S110)	11	36	25 DOROTHY NORWOOD & FRIENDS DOROTHY NORWOOD (A.I.R. 10111)	25	12
11 JUST A REHEARSAL WILLIE NEAL JOHNSON AND THE GOSPEL KEYNOTES (Malaco 4403)	10	54	26 WORK ON ME ALBERTINA WALKER (Savoy 14766)	26	38
12 UNSPEAKABLE JOY DOUGLAS MILLER (Light S876)	13	72	27 GOD WILL MAKE THINGS RIGHT THE TRUTHETTES (Malaco 4410)	27	14
13 SO GLAD I KNOW DENIECE WILLIAMS (Sparrow SPW 1121)	15	19	28 I'M FREE GEORGIA MASS CHOIR (Savoy 14773)	28	12
14 COME UNTO JESUS REV. CHARLES NICKS (Sound of Gospel 146)	14	56	29 MAYBE GOD IS TRYING TO TELL YOU SOMETHING SOUNDTRACK FROM THE COLOR PURPLE (Warner Bros. 20466)	29	26
15 BETTER THAN BLESSED LOUISE CANDY DAVIS AND FAITH (Malaco MAL 4405)	16	19	30 HOLD ON REV. F. C. BARNES & REV. JANICE BROWN (Atlanta International 10099)	30	58

CASH BOX TOP 30 INSPIRATIONAL ALBUMS

	L	W		L	W
	W	C		W	C
1 MORNING LIKE THIS SANDI PATTI (Word 9003)	1	36	16 FOR GOD AND GOD ALONE STEVE GREEN (Sparrow 1120)	19	12
2 THE BIG PICTURE MICHAEL W. SMITH (Reunion 7-01-000512-5)	3	19	17 ARMED AND DANGEROUS MATTHEW WARD (Lone Oak 0005)	16	24
3 THE CHAMPION CARMAN (Word WR 8321)	2	32	18 UNGUARDED AMY GRANT (Myrrh 7-01-680606-S)	18	82
4 CHRONOLOGY DAVID MEECE (Myrrh 7-01-684406-4)	8	19	19 BLACK AND WHITE IN A GREY WORLD LESLIE PHILLIPS (Myrrh 7-01-682606-6)	17	44
5 SCANDALON MICHAEL CARD (Sparrow SPR 1117)	4	34	20 THE COLLECTION AMY GRANT (Myrrh 6843)		DEBUT
6 BACK TO THE STREETS PETRA (Star Song 7-102-07386-0)	15	12	21 SHADOWLAND SHEILA WALSH (Myrrh 6838)	22	22
7 GIANTS IN THE LAND WAYNE WATSON (Dayspring 413S)	7	40	22 KALEIDOSCOPE KEITH THOMAS (Dayspring SPCN 7-01-414101-S)	23	8
8 DON'T WAIT FOR THE MOVIE WHITEHEART (Sparrow SPR 1128)	14	13	23 VISION CHRIS EATON (Reunion 7-010013128)	24	8
9 UNDIVIDED FIRST CALL (Dayspring 4144)	9	28	24 IMMORTAL CYNTHIA CLAWSON (Dayspring SPCN 7-01-414501-0)	25	8
10 MEDALS RUSS TAFF (Myrrh 7-01-679206-4)	10	74	25 BLUE-EYED SOUL ROBY DUKE (Good News 7-01-812110-8)	26	7
11 SO GLAD I KNOW DENIECE WILLIAMS (Sparrow SPW 1121)	11	16	26 THIS TOWN ROB FRAZIER (Light SPCN 7-115-70906-8)	20	13
12 FROM A SERVANT'S HEART LARNELLE HARRIS (Benson RO 3956)	12	12	27 THE RIVER IS RISING GREG X. VOLZ (Myrrh 6846)	28	5
13 ELECTRO VOICE DAN PEEK (Heartwarming/Benson 3834)	13	24	28 KINGDOM SEEKERS TWILA PARIS (Starsong SPCN 7 102 06186-2)	29	56
14 VOICES IN THE WIND TERI DESARIO (Dayspring 7-01-413103-X)	5	31	29 SOMEBODY'S BROTHER SCOTT WESLEY BROWN (Sparrow SPR-1112)	30	30
15 HOLY ROLLIN BRYAN DUNCAN (Light 70912)	6	28	30 LIVE AND LEARN PAUL SMITH (Dayspring 4139)	21	28

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Springsteen (continued from page 35)

had met and married in Freehold a year before Bruce was born in 1949, had decided to move to California. Springsteen later addressed the experience of leaving behind ones roots in "My Hometown": "Last night me and Kate, we laid in bed, talking about getting out/Packing up our bags, maybe heading down south." Bruce, however, stayed in New Jersey, attending Ocean County Community College and playing with his new band, a power trio called Earth, and later with Child.

In sea-side Asbury Park, a new club had opened in 1968, The Upstage, and the kick was that you didn't have to be of drinking age to play because they didn't serve alcohol. "Everybody played the Upstage," Southside Johnny told *Cash Box*. "There was no alcohol so we could play even though we weren't old enough to play in bars. We would jump from band to band and have a lot of jam sessions. A lot of times we would hustle some bar owner to give us a gig five nights a week, five sets a night, and we didn't even have a band. Then we'd call up all our friends, put a band together and learn songs, and go play blues or rhythm and blues."

When Springsteen walked into the Upstage for the first time, in 1968, people took notice. "He came up very politely and said, 'Excuse me, would you mind very much if I borrowed your guitar?' The gentleman downstairs said it would probably be okay," said Upstage owner Margaret Porter in Robert Hilburn's book *Springsteen* (Rolling Stone Press). "I said sure and stuck around a while while he plugged in, to make sure he understood the system. He played some blues thing and I said 'Oh Lord!' and went back down to the second floor. Vini Lopez, the first drummer in the E Street Band was sitting down there with Miami

Steve and Southside Johnny all playing Monopoly, which is what you did while you waited to get up. And I told them they better get upstairs. They were involved in the game, and asked why. I said, 'Hey guys, there's some kid up there who can really play.'"

Southside Johnny Lyon also recalls seeing Springsteen that day. "Every time he got on stage everybody at the Upstage Club knew that he was going to be definitely someone to reckon with," Lyon said. "Potentially a big star. I didn't know he was going to be this big, but certainly every time he got on stage he evinced the same qualities he has now even back then. Everybody said, 'Hey man, who is this guy?' I remember the first time I saw him he was doing a BB King-style blues, telling a story about the nuns who taught him the blues because they brought in BB King records or something. Who is this guy? Still asking that actually."

Child soon changed its name to Steel Mill, and by that time, Springsteen had dropped out of college. At a concert some eight years later, Springsteen told a story about his leaving college. "I think my mother and my sister—they're here tonight. For six years they've been following me around California trying to get me to come back home. Hey mom, give it up. Give me a break. But they're still trying to get me to go back to college. Every time I come in the house (they say) 'You know, it's not too late, you can still go back to college.'"

"My father always said you should be a lawyer, get a little something for yourself," he said. "My mother, she used to say no he should be an author, he should write books. That's a good life, you can get some thing for yourself. But what they didn't understand was that I wanted everything. And so one of you wanted a lawyer and the other

one wanted an author — well tonight you're just both gonna have to settle for rock 'n' roll."

But Steel Mill also folded, as did his next group, Dr. Zoom and the Sonic Boom, and he was now twenty-one and still without a contract. Many of his old friends in Freehold were abandoning their rock 'n' roll dreams, and marrying and settling on the quiet streets of their hometown. Springsteen, though, remembered his father "working his whole life for nothing but the pain," sitting alone in the kitchen after a day at the factory. As he would write later, it was a town full of losers and he was pulling out to win.

"The thing that separates him from the rest of us (in Freehold) is that he made it out. But I could see that he would make it. He

Retail '86 (continued from page 35)

honored as retailer of the year by California State University at Los Angeles. Tower Records opened 16 new video and/or records store locations, including a store in London, this year bringing their total to some 90 stores.

In March, the RIAA on behalf of several major labels filed a federal lawsuit against Tower Records for "parallel importing." Both chains received injunctions against carrying product covered by U.S. copyright. "We never did bring in any product intentionally as a parallel," said Towers' Kootz. "What we've done is when we know something's coming out we advise the manufacturer that such and such record is being released in Britain. Is it okay to import? So we do it on an individual basis." Kootz says while most manufacturers have been cooperative, some are slow in responding.

was so dedicated," said Diana Theiss, wife of the leader of Springsteen's band, The Castles, in the Hilburn book, remember being outside a club years ago and I had (my son) in a backpack. I pointed to us and told (my husband) 'You're not going to make it with them wasn't trying to be mean, he was just trying out how much dedication it takes.'

The next year, 1972, John Hammond signed Springsteen to Columbia Records. But this story—the story of Freehold ends here. Rock 'n' roll had delivered from nowhere, delivered him from hometown. "But no matter where you what happens to you," he said at a recent concert, "it's always in your blood."

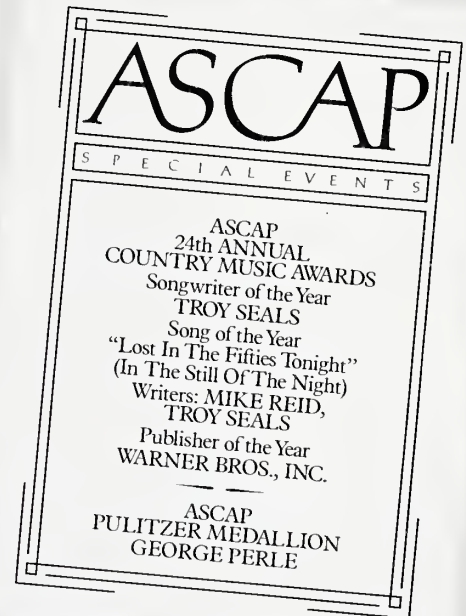
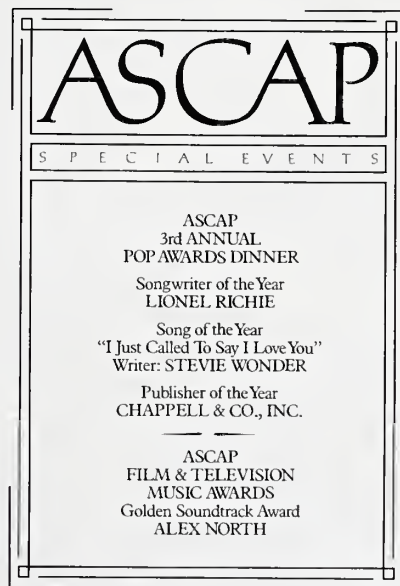
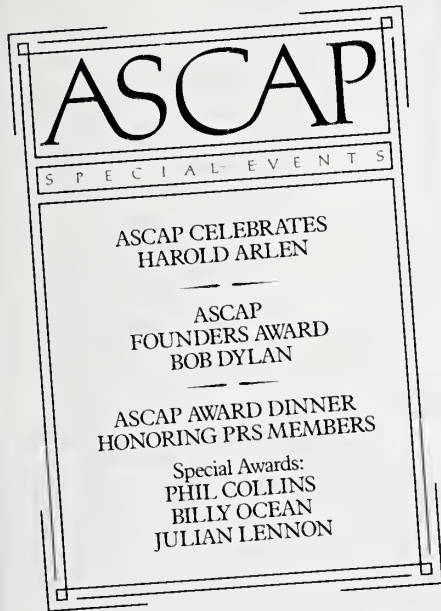
Today, Springsteen lives in Rumson, New Jersey, twenty minutes from Freehold.

Will CD supply ever reach demand? Will manufacturers settle on a standard CD package? Stay tuned for future developments.

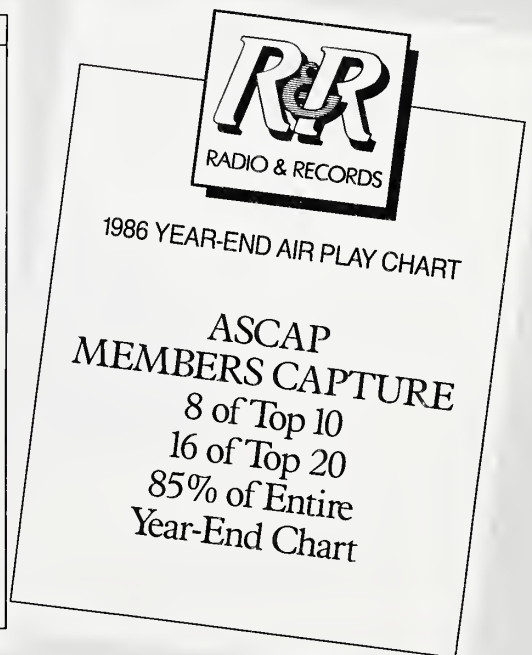
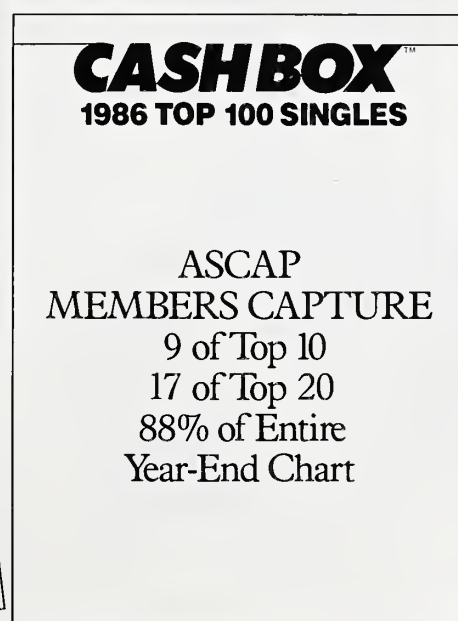


WOMAN IN LOVE — Maureen McGovern pictured during a N.Y. promotional swing for her upcoming CBS solo album "Another Woman In Love." McGovern calls it "a

THROUGHOUT THE YEAR WE HONOR OUR MEMBERS



AND THROUGHOUT THE YEAR THEY HONOR US.



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EPIC RECORDS, CASSETTES AND COMPACT DISCS



YEAR END POLLS

Music in 1986 was a mixed bag of old names, new names, surprises and sure things. The *Cash Box* Year End Polls reflects a rainbow of activity that befits the diversity of the music business. From a gentle Whitney Houston to the urban tension of Run D.M.C., a single major "trend" failed to emerge.

Once again, musicians and the industry that supports them showed concern for the world. This summer's highlight of the concert season was the ambitious and successful "Conspiracy Of Hope" tour. Amnesty International, the human rights watchdog organization, benefitted from the generosity of artists such as U2, Sting, Peter Gabriel and others, who took their mammoth and loving effort on a six-city caravan.

John Cougar Mellencamp and Willie Nelson again focused the nation's attention on the plight of America's beleaguered farmers. Mellencamp took time out during each of his concerts to enlist the support of concertgoers in a letter-writing effort on behalf of farmers. Nelson sponsored the Farm Aid II concert to aid farmers losing their farms to the banks. Together with the Texas Agriculture Department, Nelson and friends, Mellencamp, Neil Young, Johnny Cash, Merle Haggard, Emmylou Harris and Kris Kristofferson filled Austin's Texas Memorial Stadium this summer.

These events, certainly the most important in human terms, are not the ones reflected in the Year End Polls. This year's polls reveal some surprises. It was the year that Whitney Houston, '85's big newcomer, dominated the charts. It was also the year Prince proved he was less than invincible. His album, "Parade," spawned some hit singles, but it was not the sales force that his previous albums proved to be. It winds up a disappointing 21 on the Top 50 LP Poll.

Perhaps the biggest surprise of all was the trio of inner-city New York kids known as Run D.M.C. They put their tantalizing back beat together with savvy social observation and a menacing delivery and

struck a resonant chord with young record buyers coast to coast. "Rap" had its biggest year ever thanks to Run D.M.C.'s "Raising Hell" (Profile/LP) and its indefatigable singles, "Walk This Way" and "You Be Illin' ". They wind up with the sixth most popular album, a rare feat for an independently released pop record.

Women made great gains on the charts in 1986. We've already mentioned the huge success of Whitney Houston, but she was joined by a number of sisters who flexed their muscles this year. Janet Jackson scored the Number Two album with "Control" (A&M). Her smart and spunky singles, "When I Think Of You" and "Nasty" paved the way for this latest Jackson sibling to have music business success. Other feminine success stories this year include Heart (#5), Madonna (#7) and Sade (#8).

Along with the cadre of long-time veterans who enjoyed big years in 1986 (Van Halen, Heart, Madonna, Dire Straits, Steve Winwood, Genesis and Peter Gabriel), there were a healthy handful of first-timers on board. These included Run D.M.C., Outfield (#20), Bon Jovi (#26) and Pet Shop Boys (#38).

Two veterans who have been locked out of chart contention for a long time came roaring back in 1986 to become two of the most talked-about artists of the year. Steve Winwood and Peter Gabriel, both former members of super groups (Traffic and Genesis, respectively), had their biggest years ever as solo artists. Winwood clocked in with the Number One single ("Higher Love") and the Number Ten LP ("Back In The High Life"). Gabriel managed to secure the Number 14 slot for best single of the year, ("Sledgehammer") and wound up with the twelfth best album ("So").

Some of the albums dominating the Top Ten LP poll have showed surprising chart longevity. "Whitney Houston" started its chart run 92 weeks ago. "Heart" began 77 weeks ago, and "Brothers In Arms" (Warner Bros.-#9) has been on the charts for 82 weeks.

YEAR END POLLS — 1986

TOP 100 SINGLES

- Higher Love—Steve Winwood—Island/Warner Bros.
- West End Girls—Pet Shop Boys—EMI
- Live To Tell—Madonna—Sire/Warner Bros.
- There'll Be Sad Songs (To Make You Cry)—Billy Ocean—Jive/Arista
- Kiss—Prince And The New Power Generation—Paisley Park/Warner Bros.
- Stuck With You—Huey Lewis And The News—Chrysalis
- Human—Human League—A&M
- These Dreams—Heart—Capitol
- Why Can't This Be Love—Van Halen—Warner Bros.
- On My Own—Patti LaBelle And Michael McDonald—MCA
- Addicted To Love—Robert Palmer—Island/Warner Bros.
- Amanda—Boston—MCA
- Greatest Love Of All—Whitney Houston—Arista
- Sledgehammer—Peter Gabriel—Geffen/Warner Bros.
- Kyrie—Mr. Mister—RCA
- Glory Of Love (Theme From Karate Kid Part II)—Peter Cetera—Full Moon/Warner Bros.
- Invisible Touch—Genesis—Atlantic
- Papa Don't Preach—Madonna—Sire/Warner Bros.
- Rock Me Amadeus—Falco—A&M
- That's What Friends Are For—Dionne And Friends—Arista
- Take My Breath Away (Love Theme From Top Gun)—Berlin—Columbia
- Sara—Starship—Grunt/RCA
- Say You Say Me—Lionel Richie—Motown
- How Will I Know—Whitney Houston—Arista
- Dancing On The Ceiling—Lionel Richie—Motown
- Burning Heart—Survivor—Scotti Bros./CBS
- What You Need—INXS—Atco/Atlantic
- When I Think Of You—Janet Jackson—A&M
- True Colors—Cyndi Lauper—Portrait/CBS
- You Give Love A Bad Name—Bon Jovi—Mercury/PolyGram
- Secret Lovers—Atlantic Starr—A&M
- When The Going Gets Tough, The Tough Get Going—Billy Ocean—Jive/Arista
- Typical Male—Tina Turner—Capitol
- The Next Time I Fall—Peter Cetera/Amy Grant—Full Moon/Warner Bros.
- Holding Back The Years—Simply Red—Elektra
- Dreamtime—Daryl Hall—RCA
- Manic Monday—Bangles—Columbia
- Friends And Lovers—Gloria Loring And Carl Anderson—Carrere/CBS
- I Can't Wait—Nu Shooz—Atlantic
- No One Is To Blame—Howard Jones—Elektra
- I'm Your Man—Wham!—Columbia
- R.O.C.K. In The U.S.A.—John Cougar Mellencamp—Riva/PolyGram
- Venus—Bananarama—London/PolyGram
- Talk To Me—Stevie Nicks—Modern/Atco
- True Blue—Madonna—Sire/Warner Bros.
- Danger Zone—Kenny Loggins—Columbia
- Throwing It All Away—Genesis—Atlantic
- Nasty—Janet Jackson—A&M
- I Didn't Mean To Turn You On—Robert Palmer—Island/Atlantic
- Don't Forget Me (When I'm Gone)—Glass Tiger—Manhattan/EMI
- Party All The Time—Eddie Murphy—Columbia
- Harlem Shuffle—Rolling Stone/CBS
- Heartbeat—Don Johnson—Epic
- Mad About You—Belinda Carlisle—I.R.S./MCA
- Alive And Kicking—Simple Minds—A&M
- The Way It Is—Bruce Hornsby And The Range—RCA
- Crush On You—The Jets—MCA
- Who's Johnny (Short Circuit Theme)—El DeBarge—Gordy/Motown
- What Have You Done For Me Lately—Janet Jackson—A&M
- Love Touch—Rod Stewart—Warner Bros.
- Life In A Northern Town—Dream Academy—Reprise/Warner Bros.
- Silent Running—Mike And The Mechanics—Atlantic
- Take Me Home Tonight—Eddie Money—Columbia
- Two Of Hearts—Stacey Q—Atlantic
- Living In America—James Brown—Scotti Bros./CBS
- Hip To Be Square—Huey Lewis And The News—Chrysalis
- Bad Boys—Miami Sound Machine—Epic
- Sweetest Taboo—Sade—Portrait/CBS
- Sweet Freedom (Theme From Running Scared)—Michael McDonald—MCA
- Take Me Home—Phil Collins—Atlantic
- Word Up—Cameo—Atlanta Artists/PolyGram
- Broken Wings—Mr. Mister—RCA
- A Different Corner—George Michael—Columbia
- Let's Go All The Way—Sly Fox—Capitol
- My Hometown—Bruce Springsteen—Columbia
- Everybody Have Fun Tonight—Wang Chung—Geffen/Warner Bros.
- If You Leave—Orchestral Manoeuvres In The Dark—A&M
- Rumors—Timex Social Club—Jay/Macola
- All I Need Is A Miracle—Mike And The Mechanics—Atlantic
- Walk This Way—Run D.M.C.—Profile
- We Don't Have To Take Our Clothes Off—Jermaine Stewart—Arista
- Love Zone—Billy Ocean—Jive/Arista
- Something About You—Level 42—Polydor/PolyGram
- King For A Day—Thompson Twins—Arista
- Nikita—Elton John—Geffen/Warner Bros.
- All Cried Out—Lisa Lisa And The Cult Jam With Full Force—Columbia
- Baby Love—Regina—Atlantic
- Opportunities (Let's Make Lots Of Money)—Pet Shop Boys—EMI
- Tender Love—Force MD's—Tommy Boy/Warner Bros.
- Love Will Conquer All—Lionel Richie—Motown
- Small Town—John Cougar Mellencamp—Riva/PolyGram
- Walk of Life—Dire Straits—Warner Bros.
- The Edge Of Heaven—Wham!—Columbia
- Sanctify Yourself—Simple Minds—A&M
- Your Love—The Outfield—Columbia
- Be Good To Yourself—Journey—Columbia
- Modern Woman—Billy Joel—Epic
- Tonight She Comes—The Cars—Elektra
- Separate Lives (Love Theme From White Nights)—Phil Collins & Marilyn M. Atlantic
- The Rain—Oran "Juice" Jones—Def Jam/Columbia

POP SINGLES AWARDS

TOP MALE ARTISTS

- Billy Ocean—Jive/Arista
- Lionel Richie—Motown
- Robert Palmer—Island/Atlantic
- Steve Winwood—Island/Warner Bros.
- Peter Gabriel—Geffen/Warner Bros.

TOP NEW MALE VOCALISTS

- Don Johnson—Epic
- Eddie Murphy—Columbia
- El DeBarge—Gordy/Motown
- George Michael—Columbia

TOP A/C MALE ARTISTS

- Lionel Richie—Motown
- Billy Ocean—Jive/Arista
- Steve Winwood—Island/Warner Bros.
- Robert Palmer—Island/Atlantic
- Peter Cetera—Full Moon/Warner Bros.

TOP B/C MALE ARTISTS

- Billy Ocean—Jive/Arista
- Lionel Richie—Motown
- Prince—Paisley Park/Warner Bros.
- Eddie Murphy—Columbia
- El DeBarge—Gordy/Motown

TOP FEMALE ARTISTS

- Madonna—Sire/Warner Bros.
- Janet Jackson—A & M
- Whitney Houston—Arista
- Cyndi Lauper—Portrait/CBS
- Tina Turner—Capitol

TOP NEW FEMALE ARTISTS

- Belinda Carlisle—I.R.S./MCA
- Stacey Q—Atlantic
- Regina—Atlantic

TOP A/C FEMALE ARTISTS

- Madonna—Sire/Warner Bros.
- Whitney Houston—Arista
- Cyndi Lauper—Portrait/CBS
- Tina Turner—Capitol
- Sade—Portrait/CBS

TOP B/C FEMALE ARTISTS

- Janet Jackson—A&M
- Whitney Houston—Arista
- Tina Turner—Capitol
- Sade—Portrait/CBS
- Anita Baker—Elektra

TOP GROUPS

- Genesis—Atlantic
- Huey Lewis & The News—Chrysalis
- Heart—Capitol
- Mr. Mister—RCA
- Van Halen—Warner Bros.

TOP NEW GROUP

- Miami Sound Machine—Epic
- Mike & The Mechanics—Atlantic
- Simply Red—Elektra
- Jets—MCA

Special Achievement Award

Dionne Warwick & Friends—Arista

TOP FEMALE GROUP

- Bangles—Columbia
- Bananarama—London/PolyGram
- Klymaxx—Constellation/MCA

TOP A/C GROUPS

- Genesis—Atlantic
- Mr. Mister—RCA
- Human League—A & M
- Dionne & Friends—Arista
- Starship—Grunt/RCA

TOP B/C GROUPS

- Atlantic Starr—A & M
- Jets—MCA
- Cameo—Atlanta Artists/PolyGram
- Timex Social Club—Jay/Macola
- Run D.M.C.—Profile

TOP MIXED GROUPS

- Heart—Capitol
- Human League—A&M
- Berlin—Geffen/Warner Bros.
- Starship—Grunt/RCA

TOP DUO

- Pet Shop Boys—EMI
- Patti LaBelle & Michael McDonald—MCA
- Wham!—Columbia
- Nu Shooz—Atlantic
- Gloria Loring & Carl Anderson—Carrere/CBS

TOP NEW DUO

- Pet Shop Boys—EMI
- Patti LaBelle & Michael McDonald—MCA
- Nu Shooz—Atlantic
- Gloria Loring & Carl Anderson—Carrere/CBS
- Phil Collins & Marilyn Martin—Atlantic

#1 top duo singles

#1 top new duo singles

#1 top duo album

#2 single "west end girls"

pet shop boys



C O N G R A T U L A T I O N S !

POP ALBUM AWARDS



TOP MALE ARTISTS

1. Steve Winwood—Island/Warner Bros.
2. David Lee Roth—Warner Bros.
3. Peter Gabriel—Geffen/Warner Bros.
4. John Cougar Mellencamp—Riva/PolyGram
5. Lionel Richie—Motown

TOP NEW MALE ARTISTS

1. Sting—A & M
2. Don Johnson—Epic
3. L.L. Cool J.—Def Jam/Columbia

TOP A/C MALE ARTISTS

1. Steve Winwood—Island/Warner Bros.
2. Lionel Richie—Motown
3. Billy Joel—Columbia

TOP B/C MALE ARTISTS

1. Prince—Paisley Park/Warner Bros.
2. Billy Ocean—Jive/Arista
3. Stevie Wonder—Tamla/Motown

TOP COUNTRY MALE ARTISTS

1. Hank Williams, Jr.—Curb/Warner Bros.
2. Dwight Yoakam—Reprise/Warner Bros.
3. Randy Travis—Warner Bros.

TOP AOR MALE ARTISTS

1. Steve Winwood—Island/Warner Bros.
2. David Lee Roth—Warner Bros.
3. Peter Gabriel—Geffen/Warner Bros.



TOP GROUPS

1. Van Halen—Warner Bros.
2. Heart—Capitol
3. Run D.M.C.—Profile
4. Dire Straits—Warner Bros.
5. Genesis—Atlantic

TOP NEW GROUPS

1. Outfield—Columbia
2. Simply Red—Elektra
3. Cinderella—Mercury/PolyGram

TOP B/C GROUP

1. Run D.M.C.—Profile
2. Cameo—Atlanta Artists/PolyGram
3. Wham!—Columbia

TOP FIFTY POP LP'S

1. Whitney Houston—Whitney Houston—Arista
2. Control—Janet Jackson—A&M
3. Original Motion Picture Soundtrack—Top Gun—Columbia
4. 5150—Van Halen—Warner Bros.
5. Heart—Heart—Capitol
6. Run D.M.C.—Profile
7. True Blue—Madonna—Sire/Warner Bros.
8. Promise—Sade—Portrait/CBS
9. Brothers In Arms—Dire Straits—Warner Bros.
10. Back In The High Life—Steve Winwood—Island/Warner Bros.
11. Invisible Touch—Genesis—Atlantic
12. So—Peter Gabriel—Geffen/Warner Bros.
13. The Broadway Album—Barbra Streisand—Columbia
14. Welcome To The Real World—Mr. Mister—RCA
15. Like A Rock—Bob Seger—Capitol
16. Fore!—Huey Lewis & The News—Chrysalis
17. Scarecrow—John Cougar Mellencamp—Riva/PolyGram
18. Afterburner—ZZ Top—Warner Bros.
19. Winner In You—Patti LaBelle—MCA
20. Play Deep—Outfield—Columbia
21. Parade—Prince And The Revolution—Paisley Park/Warner Bros.
22. Eat 'Em And Smile—David Lee Roth—Warner Bros.
23. Love Zone—Billy Ocean—Jive/Arista
24. Original Motion Picture Soundtrack—Pretty In Pink—A&M
25. Knee Deep In The Hoopla—Starship—Grunt/RCA
26. Slippery When Wet—Bon Jovi—Mercury/PolyGram
27. Original Television Soundtrack—Miami Vice—MCA
28. Third Stage—Boston—MCA
29. Dirty Work—Rolling Stones—Columbia
30. Once Upon A Time—Simple Minds—Virgin/A&M
31. The Bridge—Billy Joel—Columbia
32. The Dream Of The Blue Turtles—Sting—A&M
33. The Other Side Of Life—Moody Blues—Polydor/PolyGram
34. Raised On Radio—Journey—Columbia
35. Falco 3—Falco—A&M
36. True Colors—Cyndi Lauper—Portrait/CBS
37. The Ultimate Sin—Ozzy Osbourne—CBS Associated
38. Please—Pet Shop Boys—EMI America
39. Riptide—Robert Palmer—Island/Atlantic
40. No Jacket Required—Phil Collins—Atlantic
41. Graceland—Paul Simon—Warner Bros.
42. Dancing On The Ceiling—Lionel Richie—Motown
43. True Stories—Talking Heads—Sire/Warner Bros.
44. Revenge—Eurythmics—RCA
45. Songs From The Big Chair—Tears For Fears—Mercury/PolyGram
46. Rock A Little—Stevie Nicks—Modern/Atlantic
47. Born In The U.S.A.—Bruce Springsteen—Columbia
48. Original Motion Picture Soundtrack—Rocky IV—Scotti Bros./CBS
49. Break Every Rule—Tina Turner—Capitol
50. Tuff Enuff—Fabulous Thunderbirds—CBS Associated

TOP FEMALE ARTISTS

1. Whitney Houston—Arista
2. Janet Jackson—A & M
3. Madonna—Sire/Warner Bros.
4. Sade—Portrait/CBS
5. Barbra Streisand—Columbia

TOP NEW FEMALE VOCALISTS

1. Belinda Carlisle—I.R.S./MCA
2. Stacey Q—Atlantic
3. Regina—Atlantic

TOP A/C FEMALE ARTISTS

1. Whitney Houston—Arista
2. Sade—Portrait/CBS
3. Barbra Streisand—Columbia

TOP B/C FEMALE ARTISTS

1. Whitney Houston—Arista
2. Janet Jackson—A&M
3. Sade—Portrait/CBS

TOP AOR FEMALE ARTISTS

1. Stevie Nicks—Modern/Atlantic
2. Tina Turner—Capitol
3. Kate Bush—EMI/America

TOP SOUNDTRACKS:

1. Top Gun—Columbia
2. Parade—Paisley Park/Warner Bros.
3. Pretty In Pink—A & M

TOP COMEDY

1. Bill Cosby—Geffen/Warner Bros.



TOP MIXED GROUP

1. Heart—Capitol
2. Starship—Grunt/RCA
3. Atlantic Starr—A&M

TOP DUO

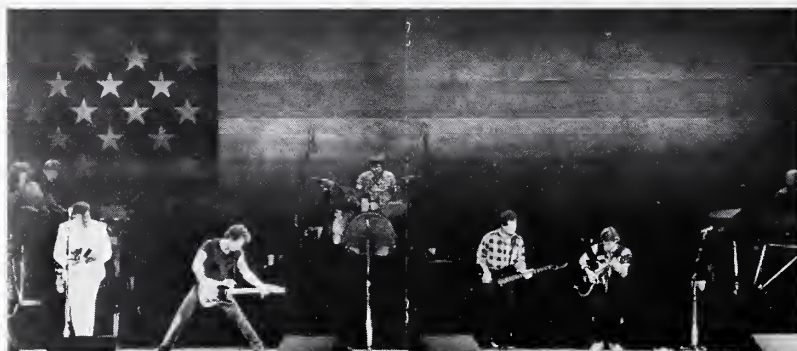
1. Pet Shop Boys—EMI
2. Tears For Fears—Mercury/PolyGram
3. Wham!—Columbia

TOP A/C GROUP

1. Genesis—Atlantic
2. Mr. Mister—RCA
3. Simply Red—Elektra

TOP AOR GROUP

1. Van Halen—Warner Bros.
2. Cameo—Atlanta Artists/PolyGram
3. Atlantic Starr—A&M



SPECIAL ACHIEVEMENT AWARD

Bruce Springsteen—Columbia

The album "Bruce Springsteen and the E Street Band/Live 1975-85" shipped too late to be included in the balloting for the year end awards, however, it was the first record to debut at #1 since 1979 and thus deserves special recognition for this monumental accomplishment.



GIVE THE FINER
THINGS IN LIFE.
POLYGRAM'S FINEST.

BLACK CONTEMPORARY SINGLES AWARD

BLACK CONTEMPORARY TOP FIFTY SINGLES 1986

1. **Nasty**—Janet Jackson—A & M
2. **Rumors**—Timex Social Club—Jay/Macola
3. **Kiss**—Prince & The Revolution—Paisley Park/Warner Bros.
4. Your Smile—Rene & Angela—Mercury/PolyGram
5. Word Up—Cameo—Atlanta Artists/PolyGram
6. What Have You Done For Me Lately?—Janet Jackson—A&M
7. The Sweetest Taboo—Sade—Portrait/CBS
8. On My Own—Patti LaBelle & Michael McDonald—MCA
9. Do Me Baby—Meli'sa Morgan—Capitol
10. Shake You Down—Gregory Abbott—Columbia
11. Saturday Love—Cherelle With Alexander O'Neal—Tabu/CBS
12. Sweet Love—Anita Baker—Elektra
13. Closer Than Close—Jean Carne—Omni/Atlantic
14. You Should Be Mine (The Woo Woo Song) Jeffrey Osbourne—A&M
15. The Rain—Oran "Juice" Jones—Def Jam/Columbia
16. The Finest—S.O.S. Band—Tabu/CBS
17. Do You Get Enough Love?—Shirley Jones—Philadelphia Int'l./Manhattan
18. I Learned To Respect The Power Of Love—Stephanie Mills—MCA
19. I Can't Wait—Nu Shooz—Atlantic
20. Headlines—Midnight Star—Solar/Elektra
21. Computer Love—Zapp—Warner Bros.
22. How Will I Know—Whitney Houston—Arista
23. They'll Be Sad Songs (To Make You Cry)—Billy Ocean—Jive/Arista
24. You Don't Have To Cry—Rene & Angela—Mercury/PolyGram

25. (Pop, Pop, Pop, Pop) Goes My Mind—Levert—Atlantic
26. When I Think Of You—Janet Jackson—A&M
27. A Little Bit More—Melba Moore and Freddie Jackson—Capitol
28. Tender Love—Force MD's—Tommy Boy/Warner Bros.
29. Ain't Nothin' Goin' On But The Rent—Gwen Guthrie—Polydor/PolyGram
30. That's What Friends Are For—Dionne and Friends—Arista
31. Go Home—Stevie Wonder—Tamla/Motown
32. I'm For Real—Howard Hewett—Elektra
33. Secret Lovers—Atlantic Starr—A&M
34. Love Zone—Billy Ocean—Jive/Arista
35. Living In America—James Brown—Scotti Bros./CBS
36. What's Missing—Alexander O'Neal—Tabu/CBS
37. A Little Bit Of Love (Is All It Takes)—New Edition—MCA
38. Lady Soul—Temptations—Gordy/Motown
39. Give Me The Reason—Luther Vandross—Epic
40. Crazy—Jesse Johnson (With Sly Stone)—A&M
41. If Your Heart Isn't In It—Atlantic Starr—A&M
42. Say You, Say Me—Lionel Richie—Motown
43. Earth Angel—New Edition—MCA
44. My Addidas—Run D.M.C.—Profile
45. Tell Me (How It Feels)—52nd Street—MCA
46. Love Will Conquer All—Lionel Richie—Motown
47. Let Me Be The One—Five Star—RCA
48. Goin' To The Bank—Commodores—Polydor/PolyGram
49. Love The One I'm With (A Lot Of Love)—Melba Moore & Kashif—Capitol
50. Typical Male—Tina Turner—Capitol

TOP MALE ARTIST

1. **Billy Ocean**—Jive/Arista
2. **Prince**—Paisley Park/Warner Bros.
3. **Lionel Richie**—Motown
4. Freddie Jackson—Capitol
5. Stevie Wonder—Tamla/Motown

TOP FEMALE ARTISTS

1. **Janet Jackson**—A&M
2. **Meli'sa Morgan**—Capitol
3. **Whitney Houston**—Arista
4. Sade—Portrait/CBS
5. Anita Baker—Elektra

TOP NEW MALE ARTISTS

1. **Oran "Juice" Jones**—Def Jam/Columbia
2. **Gregory Abbott**—Columbia
3. **Howard Hewett**—Elektra

TOP NEW FEMALE

1. **Meli'sa Morgan**—Capitol
2. **Anita Baker**—Elektra
3. **Cherelle**—Tabu/CBS

TOP FIVE GROUPS

1. **New Edition**—MCA
2. **Jets**—MCA
3. **Timex Social Club**—Jay/Macola
4. Atlantic Starr—A&M
5. Midnight Star—Solar/Elektra

TOP NEW GROUPS

1. **Jets**—MCA
2. **Tease**—Epic
3. **Cashflow**—Atlanta Artists/PolyGram

TOP MIXED GROUPS

1. **Jets**—MCA
2. **Midnight Star**—Solar/Elektra
3. **S.O.S. Band**—Tabu/CBS
4. Five Star—RCA
5. Starpoint—Elektra

TOP POP CROSSOVER DUO OR GROUP

1. **Simply Red**—Elektra
2. **Gloria Loring and Carl Anderson**—Carrere/CBS
3. **Patti LaBelle and Michael McDonald**—MCA

TOP DUOS

1. **Rene & Angela**—Mercury/PolyGram
2. **Patti LaBelle & Michael McDonald**—MCA
3. **Melba Moore & Kashif**—Capitol

12" SINGLES AWARDS

TOP THIRTY 12" SINGLES

1. **Rumors**—Times Social Club—Jay/Macola
2. **I Can't Wait**—Nu Shooz—Atlantic
3. **Nasty**—Janet Jackson—A&M
4. On My Own—Patti LaBelle and Michael McDonald—MCA
5. Word Up—Cameo—Atlanta Artists/PolyGram
6. The Finest—S.O.S. Band—Tabu/CBS
7. Kiss—Prince & The Revolution—Paisley Park/Warner Bros.
8. Saturday Love—Cherelle—Tabu/CBS
9. The Rain—Oran "Juice" Jones—Def Jam/Columbia
10. Pee Wee' Dance—Joeski Love—Vintertainment/Elektra
11. Two Of Hearts—Stacey Q—Atlantic
12. Vienna Calling—Falco—A&M
13. Ain't Nothin' Goin' On But The Rent—Gwen Guthrie—Polydor/PolyGram
14. When I Think Of You—Janet Jackson—A&M
15. Living In America—James Brown—Scotti Bros./CBS
16. My Addidas—Run D.M.C.—Profile
17. Point Of No Return—Nu Shooz—Atlantic
18. How Will I Know—Whitney Houston—Arista
19. Jealousy—Club Nouveau—King Jay/Tommy Boy
20. Walk This Way—Run D.M.C.—Profile
21. (You Are My) All And All—Joyce Sims—Sleeping Bag
22. Human—Human League—A&M
23. Sledgehammer—Peter Gabriel—Geffen/Warner Bros.
24. Papa Don't Preach—Madonna—Sire/Warner Bros.
25. Digital Display—Ready For The World—MCA
26. Venus—Bananarama—London/PolyGram
27. Headlines—Midnight Star—Solar/Elektra
28. West End Girls—Pet Shop Boys—EMI
29. Do Me Baby—Meli'sa Morgan—Capitol
30. Feel The Spin—Debbie Harry—Geffen/Warner Bros.

TOP MALE VOCALISTS

1. **Oran "Juice" Jones**—Def Jam/Columbia
2. **Falco**—A&M
3. **James Brown**—Scotti Bros./CBS
4. Stevie Wonder—Tamla/Motown
5. Peter Gabriel—Geffen/Warner Bros.

TOP NEW MALE VOCALISTS

1. **Oran "Juice" Jones**—Def Jam/Columbia
2. **Gregory Abbott**—Columbia
3. **Jazzy Jeff**—Word Up
4. Colonel Abrams—MCA
5. Eric Barrier—4th & Broadway/Island
6. Chico DeBarge—Motown
7. Bernard Wright—GRP/Arista

TOP FEMALE VOCALISTS

1. **Janet Jackson**—A&M
2. **Madonna**—Sire/Warner Bros.
3. **Cherelle**—Tabu/CBS
4. Stacey Q—Atlantic
5. Gwen Guthrie—Polydor/PolyGram

TOP NEW FEMALE VOCALISTS

1. **Stacey Q**—Atlantic
2. **Gwen Guthrie**—Polydor/PolyGram
3. **Joyce Sims**—Sleeping Bag
4. Phyllis Nelson—Carrere/CBS
5. Trinere—Jam Packed
6. Nancy Martinez—Atlantic

TOP GROUPS

1. **Timex Social Club**—Jay/Macola
2. **Run D.M.C.**—Profile
3. **Cameo**—Atlanta Artists/PolyGram
4. S.O.S. Band—Tabu/CBS
5. Club Nouveau—King Jay/Tommy Boy

TOP NEW GROUPS

1. **Timex Social Club**—Jay/Macola
2. **Club Nouveau**—King Jay/Tommy Boy
3. **Boys Don't Cry**—Profile
4. Beastie Boys—Def Jam/Columbia
5. T LA Rock—Fresh

TOP MALE GROUPS

1. **Times Social Club**—Jay/Macola
2. **Run D.M.C.**—Profile
3. **Cameo**—Atlanta Artists/PolyGram
4. Ready For The World—MCA
5. Bobby Jimmy & The Critters—Macola

TOP FEMALE GROUPS

1. **Bananarama**—London/PolyGram
2. **The Flirts**—CBS Associated
3. **Bangles**—Columbia
4. Klymaxx—Constellation/MCA

TOP DUOS

1. **Nu Shooz**—Atlantic
2. **Patti LaBelle & Michael McDonald**—MCA
3. **Rene & Angela**—Mercury/PolyGram
4. Melba Moore & Freddie Jackson—Capitol
5. Ashford & Simpson—Capitol

COLUMBIA
RECORDS
1986.

OUR MUSIC
COMES
FIRST.

BLACK CONTEMPORARY ALBUM AWARDS



TOP MALE ARTISTS

1. Billy Ocean—Jive/Arista
2. Prince—Paisley Park/Warner Bros.
3. Freddie Jackson—Capitol
4. Lionel Richie—Motown
5. Jeffrey Osbourne—A & M

TOP NEW MALE ARTISTS

1. LL Cool J—Def Jam/Columbia
2. Oran "Juice" Jones—Def Jam/Columbia
3. Gregory Abbott—Columbia

TOP FEMALE ARTISTS

1. Janet Jackson—A & M
2. Anita Baker—Elektra
3. Sade—Portrait/CBS
4. Whitney Houston—Arista
5. Patti LaBelle—MCA

TOP NEW FEMALE ARTISTS

1. Meli'sa Morgan—Capitol
2. Shirley Murdock—Elektra
3. Cherelle—Tabu/CBS

TOP SOUNDTRACKS

1. Parade—Paisley Park/Warner Bros.
2. Color Purple—Warner Bros.
3. Running Scared—MCA

BLACK CONTEMPORARY TOP FORTY ALBUMS

1. Control—Janet Jackson—A & M
2. Rapture—Anita Baker—Elektra
3. Promise—Sade—Portrait/CBS
4. Raising Hell—Run D.M.C.—Profile
5. Whitney Houston—Whitney Houston—Arista
6. Winner In You—Patti LaBelle—MCA
7. As The Band Turns—Atlantic Starr—A & M
8. Love Zone—Billy Ocean—Arista
9. Parade—Prince & The Revolution—Paisley Park/Warner Bros.
10. Street Called Desire—Rene & Angela
11. Do Me Baby—Meli'sa Morgan—Capitol
12. Back In Black—Whodini—Arista
13. Caravan Of Love—Isley, Jasper, Isley—CBS Associated
14. High Priority—Cherelle—Tabu/CBS
15. Dancing On The Ceiling—Lionel Richie—Motown
16. Emotional—Jeffrey Osbourne—A & M
17. Word Up—Cameo—Atlanta Artists/PolyGram
18. In Square Circle—Stevie Wonder—Tamla/Motown
19. Sands Of Time—S.O.S. Band—Tabu/CBS
20. The New Zapp IV U—Zapp—Warner Bros.
21. Radio—LL Cool J—Def Jam/Columbia
22. Stephanie Mills—Stephanie Mills—MCA
23. All for Love—New Edition—MCA
24. Headlines—Midnight Star—Elektra
25. Juice—Oran "Juice" Jones—Def Jam/Columbia
26. Color Of Success—Morris Day—Warner Bros.
27. Workin' It Back—Teddy Pendergrass—Elektra
28. Rock Me Tonight—Freddie Jackson—Capitol
29. To Be Continued...—Temptations—Gordy/Motown
30. Dionne Warwick—Dionne Warwick—Arista
31. Breaking Every Rule—Tina Turner—Capitol
32. Give Me The Reason—Luther Vandross—Epic
33. Real Love—Ashford & Simpson—Capitol
34. Chillin'—Force MD's—Tommy Boy/Warner Bros.
35. Lisa Lisa And Cult Jam With Full Force—Columbia
36. Shake You Down—Gregory Abbott—Columbia
37. Live In Los Angeles—Maze Featuring Frankie Beverly—Capitol
38. Always In The Mood—Shirley Jones—Philadelphia International/Manhattan
39. Who's Zoomin' Who—Aretha Franklin—Arista
40. Big & Beautiful—Fat Boys—Sutra



TOP FIVE GROUPS

1. Run D.M.C.—Profile
2. Atlantic Starr—A&M
3. Whodini—Arista
4. Isley, Jasper, Isley—CBS Associated
5. Cameo—Atlanta Artists/PolyGram

TOP MIXED GROUPS

1. Atlantic Starr—A&M
2. S.O.S. Band—Tabu/CBS
3. Midnight Star—Elektra

TOP MALE GROUPS

1. Run D.M.C.—Profile
2. Whodini—Arista
3. Isley, Jasper, Isley—CBS Associated
4. Cameo—Atlanta Artists/PolyGram
5. New Edition—MCA

TOP DUOS

1. Rene & Angela—Mercury/PolyGram
2. Ashford & Simpson—Capitol
3. Nu Shooz—Atlantic

TOP NEW GROUPS

1. Levert—Atlantic
2. Simply Red—Elektra
3. Cashflow—Atlanta Artists/PolyGram
4. Tease—Epic

JAZZ ALBUM AWARDS

TOP ELECTRIC JAZZ GROUPS

1. Spyro Gyra—MCA
2. Jean Luc Ponty—Atlantic
3. Hiroshima—Epic

TOP ACOUSTIC JAZZ GROUPS

1. Wynton Marsalis—Columbia
2. Ahmad Jamal—Atlantic
3. Larry Carlton—MCA

SOLOISTS

1. Stanley Jordan—Blue Note/Manhattan
2. Wynton Marsalis—Columbia
3. George Howard—T.B.A.

NEW ARTISTS

1. Lyle Mays—Geffen/Warner Bros.
2. Jeff Berlin—Passport
3. Russ Freeman—Brainchild

VOCALISTS

1. Dianne Schurr—G.R.P.
2. Bobby McFerrin—Blue Note/Manhattan
3. Al Jarreau—Warner Bros.

TOP THIRTY JAZZ

1. Magic Touch—Stanley Jordan—Blue Note/Manhattan
2. Dancing In The Sun—George Howard—T.B.A.
3. Double Vision—Bob James & David Sandborn—Warner Bros.
4. Black Codes From The Underground—Wynton Marsalis—Columbia
5. Breakout—Spyro Gyra—MCA
6. Fables—Jean Luc Ponty—Atlantic
7. Song X—Pat Metheny & Ornette Coleman—Geffen/Warner Bros.
8. Another Place—Hiroshima—Epic
9. Down To The Moon—Andreas Vollenweider—CBS Masterworks
10. Oasis—Joe Sample—MCA
11. Shades—Yellow Jackets—MCA
12. Schurr Thing—Dianne Schurr—G.R.P.
13. Alternating Currents—Yellow Jackets—MCA
14. December—George Winston—Windham Hill
15. Tutu—Miles Davis—Warner Bros.
16. Lyle Mays—Lyle Mays—Geffen/Warner Bros.
17. Chick Corea Electric Band—Chick Corea—G.R.P.
18. J. Mood—Wynton Marsalis—Columbia
19. Floppy Disc—Kirk Whalum—Columbia
20. Joyride—Pieces Of A Dream—Manhattan
21. Love Will Follow—George Howard—T.B.A.
22. Life Stories—Earl Klugh—Warner Bros.
23. Rossiter Road—Ahmad Jamal—Atlantic
24. Skin Dive—Michael Franks—Warner Bros.
25. Duotones—Kenny G—Arista
26. A Winter Solstice—Various Artists—Windham Hill
27. Explosion—Paquito D'Rivera—Columbia
28. While The City Sleeps—George Benson—Warner Bros.
29. Alone But Never Alone—Larry Carlton—Warner Bros.
30. Earth Run—Lee Ritenour—G.R.P.

COLLABORATIONS

1. Double Vision—Bob James & David Sandborn—Warner Bros.
2. Song X—Pat Metheny & Ornette Coleman—Geffen/Warner Bros.
3. Harlequin—Dave Grusin & Lee Ritenour—G.R.P.

SAXAPHONE

1. George Howard—T.B.A.
2. David Sandborn—Warner Bros.
3. Kenny G—Arista

KEYBOARDS

1. Chick Corea—G.R.P.
2. Lyle Mays—Geffen/Warner Bros.
3. Ahmad Jamal—Atlantic

GUITARISTS

1. Stanley Jordan—Blue Note/Manhattan
2. Pat Metheny—Geffen/Warner Bros.
3. Earl Klugh—Warner Bros.

TRUMPET

1. Wynton Marsalis—Columbia
2. Miles Davis—Warner Bros.
3. Dizzy Gillespie—Atlantic

Thanks.



STANLEY JORDAN • BOBBY McFERRIN

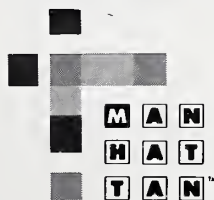
For Stanley Jordan and Bobby McFerrin recognition is nothing new, but this year has been something else. Stanley Jordan proved he does indeed have the **MAGIC TOUCH** (BT 85101, CDP-7-46092-2)—a first album which left an indelible impression on both consumers and the industry. Recognized by **CASHBOX** as the #1 artist in three categories—Jazz Album, Jazz Soloist and Jazz Guitarist—calling Stanley's debut auspicious may be somewhat of an understatement.

And Bobby McFerrin. His **SPONTANEOUS INVENTIONS** (BT 85110, CDP-7-46298-2) and live performances have brought him outstanding critical and audience acclaim. In just the last two months, he's appeared on **TONIGHT SHOW** that many times, and now his position in **CASHBOX's** year-end poll as #2 Jazz Vocalist is some tasty topping on the cake.

So from Stanley and Bobby and all of us at Manhattan/Blue Note...Thanks radio. Thanks retail.

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BUILDING SUCCESS FROM THE SOUND UP

MUSIC VIDEO AWARDS



Robert Palmer



Dream Academy

TOP TEN MUSIC VIDEOS

1. When I Think Of You—Janet Jackson—A&M
2. I Didn't Mean To Turn You On—Robert Palmer—Island/Atlantic
3. Dancing On The Ceiling—Lionel Richie—Motown
4. Mad About You—Belinda Carlisle—I.R.S./MCA
5. Don't Forget Me When I'm Gone—Glass Tiger—Manhattan/EMI
6. Stuck With You—Huey Lewis & The News—Chrysalis
7. Sledgehammer—Peter Gabriel—Geffen/Warner Bros.
8. Walk This Way—Run D.M.C.—Profile
9. Beat's So Lonely—Charlie Sexton—MCA
10. No One To Blame—Howard Jones—Elektra

TOP MALE VOCALISTS

1. Robert Palmer—Island/Atlantic
2. Peter Gabriel—Geffen/Warner Bros.
3. Billy Ocean—Jive/Arista
4. Charlie Sexton—MCA
5. Howard Jones—Elektra

TOP GROUPS

1. Simple Minds—Virgin/A&M
2. Huey Lewis & The News—Chrysalis
3. Glass Tiger—Manhattan/EMI
4. Run D.M.C.—Profile
5. Culture Club—Virgin/Epic

TOP NEW GROUP

1. The Dream Academy—Warner Bros.
2. Mike & The Mechanics—Atlantic
3. The Jets—MCA
4. Bruce Hornsby & The Range—RCA
5. Miami Sound Machine—Epic

TOP FEMALE VOCALISTS

1. Janet Jackson—A & M
2. Whitney Houston—Arista
3. Belinda Carlisle—I.R.S./MCA
4. Madonna—Sire/Warner Bros.
5. Sade—Portrait/CBS

TOP NEW MALE VOCALISTS

1. Oran "Juice" Jones—Def Jam/Columbia
2. Chico DeBarge—Motown
3. Gregory Abbott—Columbia
4. Luis Cardenas—Allied Artists/Capitol
5. Bobby Brown—MCA

TOP DUOS

1. Bryan Adams & Tina Turner—A&M
2. Patti LaBelle & Michael McDonald—MCA
3. Peter Cetera & Amy Grant—Full Moon/Warner Bros.
4. Phil Collins & Marilyn Martin—Atlantic
5. Nu Shooz—Atlantic
6. Wang Chung—Geffen/Warner Bros.

TOP NEW FEMALE VOCALISTS

1. Belinda Carlisle—I.R.S./MCA
2. Anita Baker—Elektra
3. Stacey Q—Atlantic

VIDEOCASSETTE AWARDS

TOP THIRTY VIDEO CASSETTES

1. Back To The Future—MCA Home Video
2. Witness—Paramount Home Video
3. Prizzi's Honor—Vestron Home Video
4. Rambo II—Thorn/EMI/HBO Home Video
5. Return Of The Jedi—CBS/Fox Video
6. The Jewel Of The Nile—CBS/Fox Video
7. Cocoon—CBS/Fox Video
8. Spies Like Us—Warner Home Video
9. Murphy's Romance—RCA/Columbia Pictures Home Video
10. Commando—CBS/Fox Video
11. Jagged Edge—RCA/Columbia Pictures Home Video
12. Rocky IV—CBS/Fox Video
13. Silverado—RCA/Columbia Pictures Home Video
14. Iron Eagle—CBS/Fox Video
15. Mask—MCA Distribution Corp.
16. Gremlins—Warner Home Video
17. St. Elmos Fire—RCA/Columbia Pictures Home Video
18. Pale Rider—Warner Home Video
19. Kiss Of The Spider Woman—Charter Video
20. White Nights—RCA/Columbia Pictures Home Video
21. Out Of Africa—MCA
22. To Live & Die In L.A.—Vestron Video
23. Nightmare On Elm Street II—Freddie's Revenge—Media Home Entertainment
24. Mad Max Beyond Thunderdome—Warner Home Video
25. Gung Ho—Paramount Home Video—Paramount Pictures
26. Pee Wee's Big Adventure—Warner Home Video
27. Agnes Of God—RCA/Columbia Pictures Home Video
28. The Goonies—Warner Home Video
29. Invasion USA—MGM/UA Home Video
30. The Emerald Forest—Embassy Home Entertainment

ACTION—ADVENTURE

1. Back To The Future—MCA Home Video
2. Rambo II—Thorn/EMI/HBO Home Video
3. Commando—CBS/Fox Video

DRAMA

1. Witness—Paramount Home Video
2. Prizzi's Honor—Vestron Home Video
3. Jagged Edge—RCA/Columbia Pictures Home Video

COMEDY

1. Back To The Future—MCA Home Video
2. Spies Like Us—Warner Home Video
3. Murphy's Romance—RCA/Columbia Pictures Home Video

SCIENCE FICTION

1. Return Of The Jedi—CBS/Fox Video
2. Cocoon—CBS/Fox Video
3. Mad Max Beyond Thunderdome—Warner Home Video

HORROR

1. Night Mare On Elm Street II—Freddie's Revenge—Media Home Entertainment
2. House—New World Video
3. Fright Night—RCA/Columbia Pictures Home Video

WESTERNS

1. Silverado—RCA/Columbia Pictures Home Video
2. Pale Rider—Warner Home Video
3. Rustler's Rhapsody—Paramount Pictures

FAMILY—CHILDREN

1. Gremlins—Warner Home Video
2. The Goonies—Warner Home Video
3. Sleeping Beauty—Walt Disney Home Video

COMPACT DISC AWARDS

TOP TEN COMPACT DISCS

1. Brothers In Arms—Dire Straits—Warner Bros.
2. Whitney Houston—Whitney Houston—Arista
3. So—Peter Gabriel—Geffen/Warner Bros.
4. No Jacket Required—Phil Collins—Atlantic
5. The Broadway Album—Barbra Streisand—Columbia

6. Back In The High Life—Steve Winwood—Island/Warner Bros.
7. 5150—Van Halen—Warner Bros.
8. The Other Side Of Life—Moody Blues—Polydor/PolyGram
9. Scarecrow—John Cougar Mellencamp—Riva/PolyGram
10. Dirty Work—Rolling Stones—Rolling Stone/CBS

TOP THREE SOUNDTRACKS

1. Top Gun Original Soundtrack—Columbia
2. Miami Vice—MCA
3. Back To The Future—MCA

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America's No. 1 dance record, DEAD OR ALIVE's "BRAND NEW LOVER," is exploding at CHR!

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COUNTRY AWARDS



ENTERTAINER OF THE YEAR — Alabama

SPECIAL ACHIEVEMENT AWARD — Warner Bros.

COMPOSER / PERFORMER

Hank Williams, Jr.

BOOKING AGENT

Keith Fowler Productions

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4. Columbia/Epic
5. Capitol

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MANAGER

Sherman Halsey

MANAGER

Dale Morris

PUBLISHING COMPANY

Tree Publishing

NEW RECORD COMPANY

MTM

COMPOSER

Bob McDill

INDEPENDENT RECORD COMPANY

Door Knob

PRODUCER

Brent Maher

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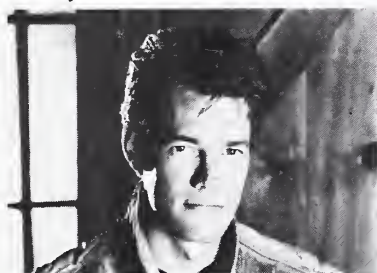
COUNTRY SINGLES AWARDS



Reba McEntire

FEMALE VOCALIST

1. Reba McEntire (MCA)
2. Barbara Mandrell (MCA)
3. Juice Newton (RCA)
4. Tanya Tucker (Capitol)
5. Marie Osmond (Capitol/Curb)
6. Rosanne Cash (Columbia)
7. Dolly Parton (RCA)
8. Janie Frickie (Columbia)
9. Anne Murray (Capitol)
10. Judy Rodman (MTM)



Randy Travis

TOP FIFTY COUNTRY SINGLES

1. Diggin' Up Bones—Randy Travis—(Warner Bros.)
2. 1982—Randy Travis—(Warner Bros.)
3. Everything That Glitters Is Not Gold—Dan Seals—(EMI America)
4. You Can Dream Of Me—Steve Wariner—(MCA)
5. Grandpa—The Judds—(RCA/Curb)
6. Ain't Misbehavin'—Hank Williams, Jr.—(Warner Bros./Curb)
7. Honky Tonk Man—Dwight Yoakam—(Warner Bros./Reprise)
8. Rockin' With The Rhythm Of The Rain—The Judds—(RCA/Curb)
9. You're Still New To Me—Marie Osmond with Paul Davis—(Capitol/Curb)
10. She and I—Alabama—(RCA)
11. There's No Stopping Your Heart—Marie Osmond—(Capitol/Curb)
12. Nobody In His Right Mind Would Have Left Her—George Strait—(MCA)
13. I'll Never Stop Loving You—Gary Morris—(Warner Bros.)
14. One Love At A Time—Tanya Tucker—(Capitol)
15. Happy Happy Birthday Baby—ronnie Milsap—(RCA)
16. Whoever's In New England—Reba McEntire—(MCA)
17. Some Fools Never Learn—Steve Wariner—(MCA)
18. Living In The Promiseland—Willie Nelson—(Columbia)
19. Think About Love—Dolly Parton—(RCA)
20. On The Other Hand—Randy Travis—(Warner Bros.)
21. Once In A Blue Moon—Earl Thomas Conley—(RCA)
22. What's A Memory Like You (Doing In A Love Like This)—John Schneider—(MCA)
23. Something Special—George Strait—(MCA)
24. You're The Last Thing I Needed Tonight—John Schneider—(MCA)
25. Life's Highway—Steve Wariner—(MCA)
26. Touch A Hand (And Make A Friend)—The Oak Ridge Boys—(MCA)
27. Can't Keep A Good Man Down—Alabama—RCA
28. Bop—Dan Seals—(EMI America)
29. Until I Met You—Judy Rodman—(MTM)
30. Old School—John Conlee—(Columbia)
31. Cry—Crystal Gayle—(Warner Bros.)
32. Somebody Else's Fire—Janie Frickie—(Columbia)
33. Tomb Of The Unknown Love—Kenny Rogers—(RCA)
34. I Could Get Used To You—Exile—(Epic)
35. The Nitty Gritty Dirt Band—Home Again In My Heart—(Warner Bros.)
36. Just ANother Love—Tanya Tucker—(Capitol)
37. Hearts Aren't Made To Break (They're Made To Love)—Lee Greenwood—(MCA)
38. Lost In The Fifties Tonight—Ronnie Milsap—(RCA)
39. Country State Of Mind—Hank Williams, Jr.—(Warner Bros.)
40. Morning Desire—Kenny Rogers—(RCA)
41. 100% Chance Of Rain—Gary Morris—(Warner Bros.)
42. Too Much On My Heart—The Statler Brothers—(Mercury/Polygram)
43. Count On Me—The Statler Brothers—(Mercury/Polygram)
44. No One Mends A Broken Heart Like You—Barbara Mandrell—(MCA)
45. I Fell In Love Again Last Night—The Forester Sisters—(Warner Bros.)
46. Savin' My Love For You—Pake McEntire—(RCA)
47. At The Sound Of The Tone—John Schneider—(MCA)
48. You Make Me Want To Make You Mine—Juice Newton—(RCA)
49. Just In Case—The Forester Sisters—(Warner Bros.)
50. I'd Lie To You For Your Love—The Bellamy Brothers—(MCA/Curb)

SINGLE OF THE YEAR

Diggin' Up Bones—Randy Travis—(Warner Bros.)

VOCAL GROUP

1. Alabama (RCA)
2. The Forester Sisters (Warner Bros.)
3. Exile (Epic)
4. The Statler Brothers (Mercury/PolyGram)
5. The Oak Ridge Boys (MCA)

NEW VOCAL GROUP—The Forester Sisters (Warner Bros.)

NEW MALE VOCALIST—Dwight Yoakam (Warner Bros.)

NEW FEMALE VOCALIST—Tari Hensley (Mercury/PolyGram)

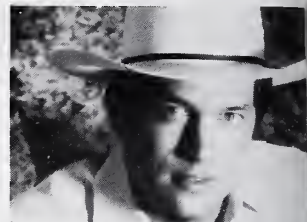
MALE BREAKOUT—Randy Travis (Warner Bros.)

FEMALE BREAKOUT—Judy Rodman (MTM)

VOCAL DUET

1. The Judds (RCA)
2. Marie Osmond and Paul Davis (Capitol/Curb)
3. Marie Osmond and Dan Seals (Capitol/EMI America/Curb)
4. Crystal Gayle & Gary Morris (Warner Bros.)
5. Charly McClain & Wayne Massey (Epic)

NEW VOCAL DUET—Marie Osmond and Dan Seals (Capitol/Curb)



George Strait

MALE VOCALIST

1. George Strait (MCA)
2. Randy Travis (Warner Bros)
3. Steve Wariner (MCA)
4. Dan Seals (EMI America)
5. Lee Greenwood (MCA)
6. Hank Williams, Jr. (Warner Bros)
7. Ronnie Milsap (RCA)
8. John Schneider (MCA)
9. Gary Morris (Warner Bros.)
10. Kenny Rogers (RCA)



Forester Sisters

COUNTRY INDIE AWARD

TOP MALE VOCALIST

1. Ray Price (Step One)
2. A.J. Masters (Bermuda Dunes)
3. Adam Baker (Avista)



Robin Lee

INDEPENDENT RECORD OF THE YEAR

I'll Take Your Love Anytime—Robin Lee—Evergreen



Mason Dixon

VOCAL GROUP

1. Mason Dixon (Premier One)
2. Carlton Moody and the Moody Brothers (LaMon)
3. Gerry Baze & Touch Of Country—(OL)



A.J. Masters

TOP FEMALE VOCALIST

1. Robin Lee (Evergreen)
2. Darlene Austin (CBT)
3. Toni Price (Master)



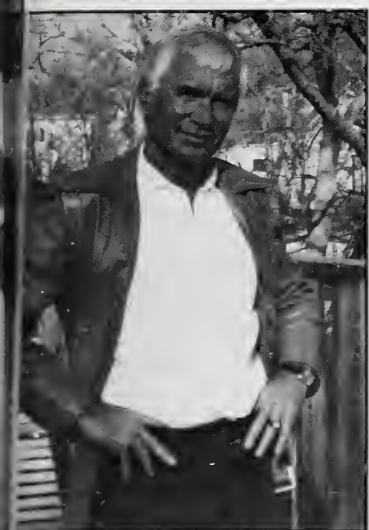
Darlene Austin

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Door Knob

VOCAL DUET

James & Michael Younger (Air)



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Dale Morris
&
Promoter
Keith Fowler



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Thanks For A Great 1986!

COUNTRY ALBUM AWARDS



Hank Williams, Jr.

ALBUM OF THE YEAR

Rockin' With The Rhythm Of The Rain — The Judds — RCA



Ronnie Milsap



Rosanne Cash



The Judds

MALE VOCALIST

1. George Strait (MCA)
2. Hank Williams, Jr. (Warner Bros.)
3. Ronnie Milsap (RCA)
4. Willie Nelson (Columbia)
5. Dan Seals (EMI America)
6. Randy Travis (Warner Bros.)
7. Steve Warner (MCA)
8. Ricky Skaggs (Epic)
9. Earl Thomas Conley (RCA)
10. Dwight Yoakam (Warner Bros.)

FEMALE VOCALIST

1. Rosanne Cash (Columbia)
2. Reba McEntire (MCA)
3. Marie Osmond (Capitol/Curb)
4. Juice Newton (RCA)
5. Anne Murray (Capitol)
6. Crystal Gayle (Warner Bros.)
7. Janie Frickie (Columbia)
8. Barbara Mandrell (MCA)
9. Tanya Tucker (Capitol)
10. Dolly Parton (RCA)

TOP FIFTY COUNTRY ALBUMS

1. Rockin' With The Rhythm Of The Rain — The Judds — (RCA/Curb)
2. Whoever's In New England — Reba McEntire — (MCA)
3. Something Special — George Strait — (MCA)
4. Greatest Hits — Alabama — (RCA)
5. Guitars, Cadillacs, Etc. Etc. — Dwight Yoakam — (Warner Bros./Reprise)
6. Won't Be Blue Anymore — Dan Seals — (EMI America)
7. Storms Of Life — Randy Travis — (Warner Bros.)
8. Five — O — Hank Williams, Jr. — (Warner Bros.)
9. Rhythm And Romance — Rosanne Cash — (Columbia)
10. George Strait #7 — George Strait — (MCA)
11. Live In London — Ricky Skaggs — (Epic)
12. Greatest Hits — Ronnie Milsap — (RCA)
13. Shakin' — Sawyer Brown — (Capitol/Curb)
14. Montana Cafe — Hank Williams, Jr. — (Warner Bros./Curb)
15. Pardners In Rhyme — The Statler Brothers — (Mercury/PolyGram)
16. Greatest Hits — Earl Thomas Conley — (RCA)
17. Anything Goes — Gary Morris — (Warner Bros.)
18. Forty Hour Week — Alabama — (RCA)
19. Highwaymen — J. Cash, W. Jennings, W. Nelson, K. Kristofferson — (Columbia)
20. A Friend In California — Merle Haggard — (Epic)
21. A Memory Like You — John Schneider — (MCA)
22. Heart Of The Matter — Kenny Rogers — (RCA)
23. Lost In The Fifties — Ronnie Milsap — (RCA)
24. The Forester Sisters — (Warner Bros.)
25. There's No Stopping Your Heart — Marie Osmond — (Capitol/Curb)
26. I Have Returned — Ray Stevens — (MCA)
27. Streamline — Lee Greenwood — (MCA)
28. Twenty Years Of Dirt — The Nitty Gritty Dirt Band — (Warner Bros.)
29. Half Nelson — Willie Nelson — (Columbia)
30. The Promiseland — Willie Nelson — (Columbia)
31. Greatest Hits Vol. II — Hank Williams, Jr. — (Warner Bros./Curb)
32. Four For The Show — The Statler Brothers — (Mercury/PolyGram)
33. Will The Wolf Survive — Waylon Jennings — (MCA)
34. Rabbitt Trax — Eddie Rabbitt — (RCA)
35. Black & White — Janie Frickie — (Columbia)
36. Sweet Dreams (Soundtrack) — Patsy Cline — (MCA)
37. Howard And David — The Bellamy Brothers — (MCA/Curb)
38. I Tell It Like It Used To Be — T. Graham Brown — (Capitol)
39. Old Flame — Juice Newton — (RCA)
40. Partners, Brothers And Friends — The Nitty Gritty Dirt Band — (Warner Bros.)
41. Who's Gonna Fill Their Shoes — George Jones — (Epic)
42. Hang On To Your Heart — Exile — (Epic)
43. Greatest Hits — Exile — (Epic)
44. Something To Talk About — Anne Murray — (Capitol)
45. Guitar Town — Steve Earle — (MCA)
46. Last Mango In Paris — Jimmy Buffett — (MCA)
47. Kern River — Merle Haggard — (Epic)
48. Thirteen — Emmylou Harris — (Warner Bros.)
49. Sawyer Brown — Sawyer Brown — (Capitol/Curb)
50. Seasons — The Oak Ridge Boys — (MCA)

VOCAL GROUP

1. Alabama (RCA)
2. Sawyer Brown (Capitol/Curb)
3. The Statler Brothers (PolyGram)
4. The Forester Sisters (Warner Bros.)
5. The Nitty Gritty Dirt Band (Warner Bros.)



Sawyer Brown



The Nitty Gritty Dirt Band

NEW VOCAL GROUP

The Forester Sisters (Warner Bros.)

VOCAL DUET

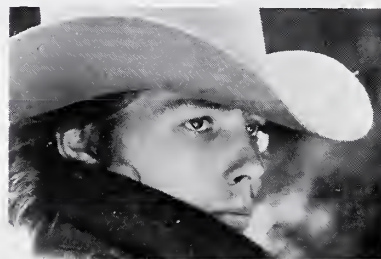
The Judds (RCA/Curb)

NEW VOCAL DUET

Sweethearts of the Rodeo (Columbia)



Sweethearts of the Rodeo



Dwight Yoakam

NEW MALE VOCALIST

Dwight Yoakam (Warner Bros.)

NEW FEMALE VOCALIST

Judy Rodman (MTM)

THE JIM HALSEY COMPANY

American music



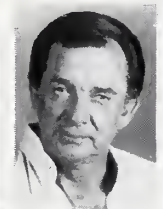
ROY CLARK



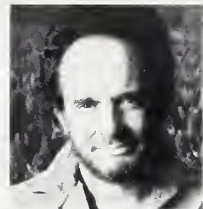
REBA MCENTIRE



FORESTER SISTERS



RAY PRICE



MERLE HAGGARD



OAK RIDGE BOYS



DON WILLIAMS



CHRIS HILLMAN



THE JUDDS



TAMMY WYNETTE



LEE GREENWOOD



MEL TILLIS



BRENDA LEE



BOBBY BARE



PAM TILLIS



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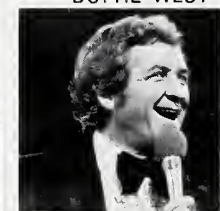
ROCKIN' SIDNEY



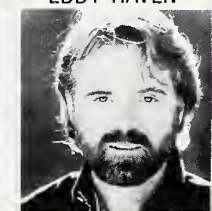
FREDDY FENDER



HOLLY DUNN



GEORGE LINDSEY



MICHAEL MARTIN MURPHEY



WILLIAMS & REE



FRED TRAVALENA



BILL MEDLEY



NIGHT MAGIC



LARRY HART



GLENN YARBROUGH



DAVID FRIZZELL



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GARY MULE DEER



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ROBIN LEE

Independent Record Of The Year:
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'87!

1986—The Best Year Ever

TULSA, OKLAHOMA—The Jim Halsey Company has had its best year ever in 1986. To prove the point the company is growing at neck-breaking pace, having expanded its Nashville operation in June and adding a slew of stars to its already accomplished roster.

1986 celebrated Roy Clark's 25th anniversary as a solo performer and his quarter century association with Jim Halsey. The near-record partnership is a perfect representation of the company's firm commitment to deliver the best to its artists and buyers; and the Halsey Company did just that during 1986.

Halsey artists have left a trail of award winning performances across the country, scoring top grosses. The Oak Ridge Boys started the year off right by selling out five shows at the Fox Theatre in St. Louis, grossing \$324,461. Canada is still reeling from The Judds tour during May. The mother/daughter duo chalked up grosses ranging from \$103,000 to \$77,000 during their seven-day trek through Canada. Halsey artists dominated the Great North American Country Music Festival July Fourth celebration in Lake City, South Dakota. The three-day festival featuring Merle Haggard, The Judds, Tammy Wynette, Dottie West, The Forester Sisters, Southern Pacific and Dwight Yoakam grossed between \$900,000 and \$1,000,000, while a crowd of 45,000 shared in the excitement generated by these performers.

Halsey artists were recognized by the Grammy's, the Country Music Association, the Academy of Country Music and *Music City News* in 1986. Award nominees included The Oak Ridge Boys, Reba McEntire, The Judds, Lee Greenwood, The Forester Sisters, Dwight Yoakam and Rockin' Sidney.

The company continues to expand in the areas of motion pictures, video, television and corporate sponsorship. Freddy Fender

landed a role in Robert Redford's new film, *The Milagro Beanfield War* which wrapped in November. Sherman Halsey, vice chairman of the board for the Halsey Company, received a gold medal at the New York International Film Festival in November for the production of Dwight Yoakam's first video, *Honky Tonk Man*. Negotiations were recently completed for the development of a new prime-time sitcom featuring Halsey sensations The Judds. Mother Naomi and daughters Wynonna and Ashley will tape the half-hour pilot for 20th Century Fox during March or April of 1987. The Judds have also signed a tour sponsorship package with Westwood One and Sun Country for 1987, while Lee Greenwood has renewed his contract with Coors for the third consecutive year.

Finishing the year off right, The Halsey Company again lighted the marquee of the Las Vegas strip during the annual I.A.F.E. convention during December with 10 Halsey superstars, featuring an exciting combination of long-time Halsey veterans as well as some of the roster's hottest newcomers. The line-up read: The Oak Ridge Boys and The Forester Sisters at Caesar's Palace; Roy Clark, Reba McEntire and Williams & Ree at Bally's Grand Hotel; The Judds at the Las Vegas Hilton; Mel Tillis at the Sahara Hotel; and The Righteous Brothers followed the next week by Lee Greenwood and Bill Medley at the Frontier.

With this record behind them, The Jim Halsey Company is primed for 1987. One project in the works for the new year is a series of nationwide seminars entitled "Careers In Entertainment." The seminars, which will offer an insider's look into the industry and outline the job opportunities therein, will kick-off during February in Oklahoma at Oklahoma City University on the 14th and the University of Tulsa on the 21st.

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THIRTY YEAR CELEBRATION—The Crusaders recently celebrated their thirtieth the music business backstage at New York's Blue Note nightclub, where the jazz veteran their first concert appearance. The Crusaders also celebrated the release of their latest Records LP, "The Good and Bad Times." Pictured (l-r) are: Dr. L. Subramaniam; Ernie Sinyard, vice president of R&B promotion, MCA Records; Jim Pettigrew, NBC Radio producer Jazz Show; Wilton Felder of The Crusaders; Ted Hgashioka, national promotion manager, MCA/Jazz; Ricky Schultz, executive director of MCA/Jazz; and George Grief of Grief Management.

Thanks, Radio,
for another RCA–Nashville Year!

1986

OUR TEAM

Alabama
Ed Bruce
Earl Thomas Conley
Vince Gill
Michael Johnson (*1st #1*)
The Judds
Louise Mandrell
Pake McEntire
Ronnie Milsap

Juice Newton
K.T. Oslin
Kyle Petty
Eddie Rabbitt
Eddy Raven
Restless Heart (*1st #1*)
Kenny Rogers
Sylvia
Keith Whitley
Wild Choir

YOUR TEAM

Joe Galante
Jack Weston
Mike Sirls
Gaylen Adams

Allen Butler
Gary Greenberg
Carson Schreiber
Dale Turner

TEAMWORK will win us all a Great '87!

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Williams Electronics Games— The Hit Factory!

by Camille Compasio

Common knowledge that Williams' "Cash Box" made a major contribution to the success of the pinball machine. This was the number "10" that was able to stir up player interest and breathe new life into an ailing, though not terminally ill, industry. There was a forerunner, however, that cannot be discounted, since it came the way, back in November of '84, when Williams introduced it to a very receptive audience at the AMOA convention. The model was "Space Shuttle" and it's that model that really began turning the tide, at least in Chicago.

"Space Shuttle" actually started the ball rolling. When observed Joe Dillon, Williams' vice president of marketing and assistant general manager, "It proved that good games will sell whether they be pinballs, videos, or shuffle alleys. Following this model were 'Comet' and 'Comet' and the success of 'Comet' was back to back, continued to generate to the operator and to the investor. . . . that there is a market . . . that these games are viable . . . that they do produce a return on investment," he continued. "The success came with High Speed. There's a lot of talk about it. It's a phenomenal pinball game, but we cannot ignore the fact that these other games set the stage for 'Cash Box'."

Another pertinent observation Dillon makes is that the European market where "Cash Box" had its initial impact originated. The success of the dollar and the increase in val-

ue of foreign currency has generated a significant boost in sales, not only for High Speed but for competitive models as well. These games are no longer price prohibitive in Europe. Dillon acknowledged the tremendous contributions of Hans Rosenzweig (Williams European rep) who believes very strongly in pinball. "Hans took Space Shuttle at a time when the dollar was very high," said Dillon. "He continued to push pinball and now we are all reaping the rewards of his efforts."

"Cash Box" could go on enumerating the hit pins produced by Williams. This company made its mark long before High Speed but this particular model came at a time when the market was hurting, proceeded to generate a dramatic turnaround, and thus deserves a special place in the annals—alongside "Flash" the factory's reigning biggie.

Just prior to the opening of this year's AMOA convention, *Cash Box* toured the spacious Williams Electronics Games facilities at 3401 N. California Ave. in Chicago and got our first glimpse of some of the new products Williams would be revealing, initially at their pre-convention distributors sales meeting and then in the company's Expo exhibit. These products included the new "Pin Bot" pingame (which went on to captivate the Expo audience); the outstanding "Tic Tac Strike" shuffle alley (another crowd pleaser at the show) and the much awaited "Joust 2" Williams' first video game release since January 1983.

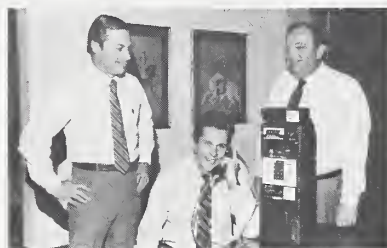
As you will see in the photos accompanying this feature, Williams maintains a total facility in Chicago, equipped with full in-house capabilities and a staff of highly qualified professionals. Their departmental structure encompasses every single aspect of the manufacturing process, from conception to final assembly. They have the resources and the talent right here for creating their own products and bringing them, full circle, from the designing board to the ultimate attention of the player. Most recently Neal Smithweck rejoined Williams team and among his various responsibilities is the coordination of the factory's comprehensive testing program, which is another important phase of the operation. As Dillon affirmed, "We have to know the strength of

games allowed, based on percentage of games played).

When we sat down to talk with Joe Dillon, one of the first questions we asked focused on Williams' re-entry into video game production. The factory's newly introduced "Joust 2" is the first dedicated, in-house video game they've released since about January of '83 and its impending arrival had been a subject of discussion and curiosity in the trade. The predecessor ranked among the factory's most successful pieces in this product category. In addressing the question Dillon stressed that a lot of careful thought and research went into the decision to resume video production. "First of all, we see a great opportunity in the video, because there seems today to be a bit of a void in the production of those games that are made for street locations," he told *Cash Box*. "Joust 2" penetrated into street locations. It is a multi-player game, it has the buy-in feature, all new backgrounds, the graphics and artwork are mind boggling. It's a sensational game with all the ingredients poised for success." Joust 2 went into delivery in December.

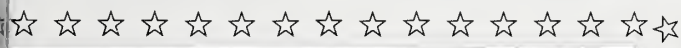
At the present time Williams is the industry's only major producer of shuffle alleys and they've enjoyed a distinguished track record with these machines over the years. They do not, however, intend to rest on past laurels or merely capitalize on their market position. Enter "Tic Tac Strike", the latest addition to the lineup, which was featured at AMOA Expo. The scoring has a unique and yet familiar twist in that it is patterned after the popular tic-tac-toe. "I really think that this particular shuffle alley, with the tic tac strike feature is going to be a very hot producer for us. Actually, this model

(continued on page 68)



That's Witelco's John Huddleston (center) demonstrating the new 6000 payphone for us as Richard Wilkus and Joe Dillon await their turns. Have your credit cards ready, fellas.

a game before we put it in the marketplace. Testing is very important to us." The proper percentage of pingames is another vital function, which must be addressed scientifically and accurately, in order to be of full value to the operator. Williams models are factory set at the suggested percentage of 25-35% (meaning the percentage of free



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COIN MACHINE

Williams (continued from page 67)

el serves to demonstrate our commitment to continue to come up with new designs and new ideas for the shuffle alley," Dillon noted.

The current Williams product line basically consists of pinballs, video games and shuffle alleys . . . or, as defined by Joe Dillon, "amusement games" and their self-contained factory facilities are adequately positioned to provide this equipment. However, being a progressive organization, the door is always open for possible licensing or future diversification.

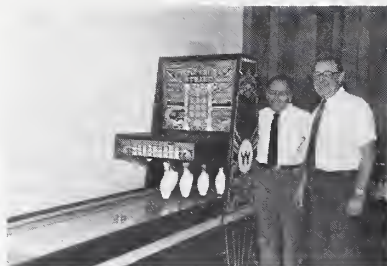
With the winding up of what has emerged as a prosperous '86 for Williams and the approaching new year, *Cash Box* was interested in hearing about some of the company's plans for 1987. Richard Wilkus, general manager of the firm, provided some insight for us. "We are committed to pinball," he stressed, "it's our primary product, our bread and butter. I believe we have taken all of the necessary steps, in terms of investment in time, resources and personnel to achieve our present position as number one and we have every intention of retaining this position. However, we do recognize the fact that we cannot rely on pinballs alone and, in this regard, we took a very important step in the future of the company, last year, by getting into the coin-operated pay telephone business," he continued. Wilkus referred to the formation in 1984 of Witelco, the Williams subsidiary company that produced the 5000 payphone model. The latest addition to the line is the Witelco 6000 which accepts credit cards as well as

coins. Wilkus explained that as the market stands right now, the Witelco phones will accept credit card calls for AT&T but, unfortunately, AT&T has chosen not to share the revenue so Williams has addressed this issue by designing a phone (a 6000) that will accept other credit cards such as Visa, Mastercard and American Express. With the new Witelco model operators will be allowed to earn revenue on credit card calls. "The credit cards companies have been very receptive," said Wilkus, "and we are hoping that our payphone will pioneer an opening into this market."

He went on to say, "I would also like to re-state our commitment to video. We've enjoyed a tremendous amount of success in the video market." As a further point of emphasis he advised that Eugene Jarvis, a principal designer of such games as "Defender", "Stargate" and "Robotron" is back at Williams and will play a major role in the company's video plans.

Is there a magic formula for producing a hit game? "Maybe it's oversimplistic," responded Joe Dillon, "but the key word is 'fun.' When a player walks away from a game and tells you he had fun playing it, that's the best indication of the games potential."

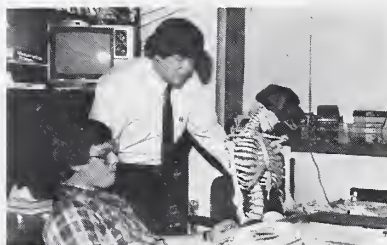
A perfect example of this philosophy is the factory's latest pingame, "Pin Bot." It's an outstanding machine, abundant in play action and equipped with all of the audio and visual elements for a total play environment. But most importantly . . . it's fun.



Steve Kordek, a creative genius and one of the trade's foremost game designers, is pictured at Tic Tac Strike with Dick Valosek, who's in charge of shuffle alley design. Steve is celebrating his 50th year in coinbiz!



Mark Sprenger, Tim Elliott and Doug (l-r), members of the art department a moment to pose for the CB photo then it was back to work on that Tic board.



Looking very much alive are (l-r) game designer John Newcomer and veepee of engineering Ken Fedesna with the remnants of, perhaps, a colleague from the past who is a permanent occupant in John's office.



In the assembly area at one of the Pin. Pictured are Barry Oursler, v.p. of manufacturing John Masterson, with plant staff Kidd, Mike Balcazaer and Tom Oursler is another prominent member design team.



High Speed designer Steve Ritchie (r) was in the software engineering dept. when we took this shot, with (l-r) Ed Boon, Jack Haeger and Bill Pfitzenreuter. This is where they develop the artwork for the video games.



Here you see another integral function Williams operation, namely, printed board layout, and the members of the include (l-r) Jerry Armstrong, Ray G. McAffer and Jim Ross.

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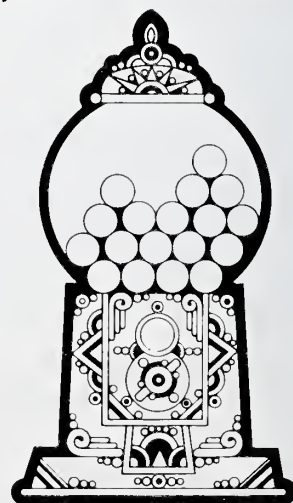
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The Flip Side Of Pinball

By Roger Sharpe

One still doubts pinball's vibrancy, the role of the recent AMOA should total any and all fears. It wasn't just the coin on display which caused so much concern and discussion, but also the arrival of a new contender on the scene that increased legitimacy to flipper

East has had an incredible history in the top industry, going back to the days of the Jeco-Cassette System, which was far in advance of its time. There has been the licensing of machines to other manufacturers such as Bally/Midway and a host of other notable accomplishments. In the past few years we've witnessed a string of game hits including Karate Champ, Joust Master, Commando, Ring King, Buggy and Shootout.

There were ever a company entrenched in the industry and the further development of this industry, Data East would have to be considered one of the major players. But the rug was pulled in advance of the convention and proved to be true on the show floor. Data East was getting into the pinball business. Under the direction of Gary Stern, whose own personal credits go back to Williams Electronics in the mid-Seventies and Stern Electronics, which Gary and his partners helped resurrect from the ashes of Data Coin, Data East was going to invest in a Chicago-based operation dedicated to the design and production of flipper

games. The significance of such a decision cannot be minimized in evaluating the future of pinball's continued success. Those who go back far enough, Atari saw an opportunity to capitalize on the popularity of pinball, during a time when video were still going strong with video, and had produced some very interesting flipper games. History looks to be repeating itself as the pinball bandwagon grows.

The Data East/Gary Stern tandem is the tip of the iceberg in looking at the fortunes of flipper games. The efforts of Williams Electronics, Bally, Stern and Premier Technology all stand as a testament to the strength and earning power of pinball machines in the marketplace. The recession of events has been slow and steady with operators recognizing that pinball machines could be a vital part of the bottomline return.

At first, manufacturers were forced to compete against the "older wood" that was brought back on location at a fraction of the cost compared to the purchase of new equipment. These so-called 'classics' were pinball out on location when the operators didn't believe in the profitability of new machines. It was only when the overall quality of design improved to the degree that we saw truly innovative machinery, that the operators thought of pinball as a viable investment.

The machines that made the difference were as important in the final analysis, as the impetus taken by the manufacturers to inject more entertainment value into play on every model. The result, at least in terms of tangible observations from AMOA, is that the latest equipment has a great deal of sizzle as well as substance. The latter element is probably the most important, especially for pinball since the 'game' has to be there if the player is going to keep coming back.

And the manufacturers, for whatever reasons and motivations, have advanced the art to another level of excellence and quality. All you have to do is take a look,

and play, the likes of a Pin-Bot, Genesis, Gold Wings and Strange Science, to see just how far pinball has come as a total entertainment package. We have brilliant effects (both sights and sounds) as well as remarkable playfield components complete with ramps and other features that have helped make pinball a truly dimensionalized experience.

The problem inherent to all of this, and it stands as the other side of the coin, is that

the games must continue to develop and expand upon the success in order to keep drawing players in and hold their interest. The predictable is no longer enough, not that it ever was, but the outrageous idea that can be executed is the one that might find the broader audience and greater appeal. However, this all costs real dollars to the manufacturer and, hence, the issue facing the future of pinball design and evolution.

Obviously, the price of all coin-operated amusement games has increased, and with all of the extras now being built into pinball machines, it will only be a matter of time

before the cost of a game is going to appreciably advance to the next level. The dilemma is what can be done to counteract this so that the manufacturer can still put on all the bells and whistles and get the necessary monies back to keep development and production going?

With pinball, and everything else, it falls back to the operator and, ultimately, the player who must both share the burden. Much has been argued about over the years regarding three-ball versus five-ball play and whether quarter play can, in fact, be increased to fifty cent play and not risk losing
(continued on page 70)



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HOLIDAYS
AND A
HAPPY NEW YEAR**

WILLIAMS ELECTRONICS GAMES, INC.

COIN MACHINE

Pinball *(continued from page 69)*

that hardcore audience. Percentaging of every single machine is also another issue regarding the frequency of free plays and with this the manufacturers have shown some accounting and percentaging methods 'built into' the test mode of the games. Now it's there, displayed on the LED readouts for the operator so he/she knows exactly how many plays, game time, amount of free plays, etc. But this is just a beginning for what will be occurring when we think of pinball machines for 1987 and beyond.

In practical terms, the major challenge facing pinball machines, as well as all other coin-operated amusement games, is the rising cost of production and how to cover these costs so that the caliber of equipment continues to improve. With pinball the problem has become much more immediate because of the **extras** that every manufacturer must put on a game in order for that game to have a chance with the distributor, operator **and** the player.

The fact of life is that with pinball, prices will continue to rise...they have to. With this as a given, the question becomes "how do we best deal with the increased costs?"

The most simplistic response to this dilemma would be to 'penalize' the player and increase his cost to cover the expense of purchasing new equipment. However, it's not as cut and dry as that. Many players are already used to fifty cent play on three-ball games, so where do you go from that point? Interestingly, except for a very few areas in the country, one of the major concerns is the free play. You may be charging fifty cents per play, but that 'good' player is now twenty-five cents, or even less depending upon the number of free plays earned.

Apart from a drastic measure of lessening the number of free plays available on any given pinball machine (an issue better left for another article), there is an option that is gaining support in many circles. Some years back, Bally introduced a dollar bill acceptor on some of its pinball machines (Vector, in particular), but the idea never caught on for a variety of reasons.

Well, the talk today, in the inner sanctums of Williams Electronics, is to test out this concept again on upcoming machines, where players will have the opportunity to play three games for a dollar. This is one measure that has a great deal of merit for

street locations and other less competitive areas where token play hasn't already eroded general game pricing (five tokens or more for a dollar).

However, I propose another option that might be more viable over the long haul and help wean players on the idea of "play for more pay." The idea would be accomplished through programming and more integrated playfield design, where pinball machines could offer a **buy-in** capability. After the player had played his three balls, he would have the option to 'buy-in' (at an additional quarter or token) another ball or two in order to get a higher score or reach free play levels that would **automatically** be reset once the extra coin has gone in the slot.

The 'buy-in' has worked already for video, so players aren't foreign to it. And pinball has additionally shown that it can benefit by some basics which were begun via video—such as having high scores displayed (along with initials) on the backglass readouts.

The approach has some merit but it does place the greater burden on the game designers and programmers who would have to rethink some of their scoring, sequencing and general board layout ideas, in order to accommodate such a move. On a test basis it would be interesting to see if pinball earnings could increase based on the 'extra' coinage going into the cashbox.

Whatever way you slice it, however, pinball manufacturers have a limited number of alternatives for making back enough money to stay in business—and continue to develop and produce such high quality, feature-filled models. The dollar bill acceptor will undoubtedly be the first reality you'll face in 1987, but I do offer some food for thought if you don't think that is the only option open to you.

Bottomline is to better understand the playing audience; what they want, what they're willing to spend and what constitutes full entertainment value for the investment. Going off in arbitrary directions could, ultimately, do more harm than good. And, although everyone recognizes that pinball has returned to popularity, the balance is a tenuous one at best, especially given the fickle nature of the coin-op player. But then that's just the 'flip side' of the pinball saga.

Konami's 'WEC Lemans'

"WEC Lemans", the exciting, new driving game from Konami is patterned after the noted 24-hour world endurance championship, complete with all of the challenges and thrills to enhance the play experience. The player becomes the racer who must push himself and his car far beyond the limits required by any other race.

During the course of play, the car simulator not only jumps up and down but turns back and forth and even spins up to 180 degrees. As all this is happening the player must accelerate, brake, and shift in order to excel and this is done in an environment of realistic graphics and sounds. Players experience the day and night driving of the actual 24-hour race. Counter steering is required to avoid spin-outs and the talents of a world-class driver are needed to negotiate the hills and curves along the way. The game simulates the course so exactly that it has been approved by Automobile Club De L'Quest (A.C.O.).

WEC Lemans comes in three styles: Spin, Mini-Spin and Upright. The mini-spin



version has all of the excitement of the bigger model without the size and it reacts to the action of the steering wheel, however, it does not spin up to 180 degrees. The upright model offers all of the game play and graphics of the other versions in a sleek, upright cabinet.

WEC Lemans was among the most popular new games featured at the recent AMOA convention. It will be available through Konami's distributor network.

Memetron's 'Solar Warrior' Set For Jan. Release

CHICAGO—"Solar Warrior", the latest kit from Memetron has been scheduled for shipment in mid-January of '87, according to company president Larry Seigel. "We led the pack in '86 with 'Mat Mania' and 'Mania Challenge'" he said and "we expect Solar Warrior to set the course for 1987."

Solar Warrior is fast paced, space themed game enhanced by bold, striking graphics. It is a product of Taito America Corp. licensed exclusively to Memetron.

"Based on the strong test earnings, I anticipate big early orders," commented Tom Campbell, Memetron's vice president of sales, "however, Solar Warrior will be available on a limited basis until late February of '87."

Kit Of The Year

With regard to the company's award winning 'Mania Challenge' kit Campbell advised that they are just about winding up delivery of this model. "We are nearing the

end of what has been a tremendous year for Memetron," he said. "Commencing with 'Mania Challenge', Memetron kits were rated at or near the top of charts for the entire year of 1986. Top on the cake for Memetron was being sent the 'kit of the year' award during the November AMOA show in Chicago." He added. "We are obviously proud award and especially pleased that Memetron kits have consistently returned earnings for the operator. Our remaining inventory of 'Mania Challenge' should be exhausted by mid-January of '87, at a time we will begin shipping, on a limited basis, our next kit 'Solar Warrior.' We would like to extend a broad 'thank you' to our customers for their support of Memetron kits during 1986."

Memetron, Inc. is headquartered at 1000 Brickvale Drive in Elk Grove Village, Ill.

Atari's '720°'

Atari Games Corporation has just introduced its latest video game "720°" and the name of the game gives a hint of the action in this first-ever skateboard-themed game. By definition, a 720 is one of the ultimate moves in skateboarding, where the skater attempts a full 720-degree twist while soaring through the air. Atari had live skateboard demonstrations in its exhibit at the recent AMOA convention, where 720° was introduced.

"This game has everything going for it," commented Mary Fujihara, marketing director for Atari Games. "The theme and game format are totally unique and that seems to be what the players need right now. We've added some superior features like a 25" higher resolution monitor, 8" speakers, and a new control to give the game exceptional earnings power."

720° is a dedicated game for one or two players. The new cabinet has been specially designed to highlight the 25" monitor and the 8" speakers are situated to look like a cassette player or "boom box." The graphics and animation are outstanding and the audio includes custom music scores, sound effects and speech.

In 720° the player portrays the skater who must earn the right to compete in the skateparks of the city and ultimately win the title of champion of the skating world. The action starts with the player in the middle of "Skate City" where all surfaces are skateable. The player earns tickets for performing

skillful skate maneuvers in the city. Tickets allow entry into one of the skateparks where the player competes for the clock for gold, silver or bronze. "Cash" prizes are awarded to the player who qualifies for a medal and these winnings are used to buy skating equipment from various skate shops located throughout the city. Boards, helmets, shoes and pads each allow more skillful maneuvers. Incidentally, there are numerous hazards to create a busy scenario in the city.

In the game, there are over 20 different skateparks, including a downhill, a slalom park, a ramp and a slalom and players select class levels as they progress through the game. There are ten class levels and the difficulty and rewards increase at each higher level. 720° features Atari's coin feature which allows players to continue from their last game.

As with all Atari products, this new game has a comprehensive coin accounting system which provides all the key statistics help operators select optimum settings, particular location requirements. Optional difficulty adjustments are also provided through four different option switches.

For information on the various 720° promotional items that are available (adult t-shirts as well as a new "soundcard" which is a record sheet) features the original soundtrack from the game) call Atari Games Customer Service at (408) 434-3950.

AAMA Urges Support Of 'Harmless' Statements

CHICAGO—Maury Ferchen, president of the American Amusement Machine Association, announced that "it's time to close the loop" in the effort to stamp out counterfeit and illegally distributed amusement games.

Ferchen recommends that all operators in the industry insist on getting "hold harmless" letters or statements from their suppliers when they buy games. This hold harmless statement will have the effect of indemnifying good faith buyers of games and shifting the responsibility for copyright compliance to the seller. "If your supplier is unwilling to hold you harmless, then chances are he either knows that the games he is selling you are being sold illegally or he

is unable to attest to their legality," Ferchen said.

Ferchen advised that the American Amusement Machine Association has developed hold harmless statements for the manufacturer to distributor sales and for distributor to the operator sale. These statements, he said, are being made available to the industry by AAMA in rubber stamp form. These stamps are intended to be used to imprint the hold harmless statement on sales invoices.

Ferchen announced that the stamps are available from AAMA at \$50 each, or \$25 each for AAMA members.

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